



# The Antiquary.



DECEMBER, 1912.

## Notes of the Month.

THE Select Committee appointed to join with a Select Committee of the House of Commons, to whom were referred the Ancient Monuments Consolidation and Amendment Bill (House of Lords), the Ancient Monuments Protection Bill (House of Lords), and the Ancient Monuments Protection (No. 2) Bill (House of Lords), have issued their Report. The Committee express the opinion that the Ancient Monuments Protection Bill (House of Lords) and the Ancient Monuments Protection (No. 2) Bill (House of Lords) should not be proceeded with, and are further of opinion that the Ancient Monuments Consolidation and Amendment Bill (House of Lords) should be allowed to proceed. The Committee think that, in the case of an ancient monument declared by the Commissioners of Works, on the recommendation of the Advisory Board, to be a monument of national importance, and after an opportunity has been given to the owner to be heard, the consent of the Commissioners of Works should be obtained before any structural alterations are undertaken, which consent should not be unreasonably withheld. All such monuments should be exempt from probate and death duties. The Committee are of opinion that it is most important that churches now used for public worship should be protected in the preservation of their architectural and historic interest at all times, and especially when faculties are applied for in order to restore, alter, or repair them.

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The Committee are aware that the ecclesiastical authorities, along with the general sense of the nation, are increasingly alive to the necessity of protecting old churches, while doing what is necessary for their use as places of public worship; but they are of opinion that there are still cases where due regard is not had to architectural and historic considerations in dealing with these fabrics. The Committee hope that the Bench of Bishops may take this matter under early consideration with a view to taking collective action. Although the Committee's recommendations as to churches only apply to England and Wales, yet they think that suitable provision in accordance with Scottish law should be made to protect the historic ecclesiastical buildings of Scotland. The Committee are strongly of opinion that although chattels do not come under the definition of "Ancient Monuments," yet such movable property as plate and other articles of historic and artistic interest as belong either to a municipal corporation or to the Established Church should be subject to protection similar to that extended by this Bill to fixed objects. The Committee think that a separate Advisory Board should be appointed for Scotland and one for Wales.

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The Cambrian Archæological Society will hold its annual meeting next year, jointly with the Wiltshire Archæological Society, at Devizes. Professor Boyd Dawkins is the new President of the Cambrian Society, and Mr. W. Heward Bell, High Sheriff of Wilts, is President of the Wilts Association. The local secretary for the meeting will be Mr. B. H. Cunington, F.S.A. (Scot.), who is a member of both societies.

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An interesting find was made in October in the churchyard of Caerwent—the famous old Roman city of Siluria—of a stone coffin, containing a skeleton of a twelfth or thirteenth century ecclesiastic. With the skeleton were found a pewter chalice and a morse.

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At Messrs. Sotheby's on November 12, in the second session of the sale of the library of the late Dowager Lady Napier and Ettrick, some interesting relics of the inventor of logarithms appeared. Among them were

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the original wooden and metal numbering rods, called "Napier's bones," used by John Napier in his *Rabdologia, seu Numerationis per Virgulas libri duo* in 1615, and forming the first attempt at the invention of a calculating machine. For these £121 was paid by Mr. Quaritch.

Five years ago the Bishop of Bath and Wells raised a fund for the purchase of Glastonbury Abbey, which consequently passed out of private ownership into the possession of the Church of England, and was vested in trustees. It was then felt that the time had come for making a thorough and systematic examination of the grounds in order to discover, if possible, the position of the various monastic buildings, and of certain chapels and other features which were believed to have existed in or around the great church. Excavations were begun under the superintendence of Mr. F. Bligh Bond, who has ungrudgingly given a large amount of time to the work. In the last four years many missing features of the ground-plan of the buildings have been recovered, and disputed points cleared up.

The foundations of the Edgar and St. Dunstan Chapels, the great north porch, the two western towers, and a western aisle to the north transept, have all been brought to light; as have also the remains of the cloister, chapter-house, the sub-vault of the refectory, and many other interesting features. Full reports of the work have been presented to the Somersetshire Archæological Society yearly, and published in the volumes of their *Proceedings* for 1908-1911. As these foundations lay at a depth of from 4 to 8 feet below the surface, the work of uncovering them entailed considerable expense. This expense has been met in part by subscriptions, donations, the proceeds of lectures given by Mr. Bond, and by a grant from the trustees; but there is still a debt of £120, for which Mr. Bond and the executors of the late Prebendary Barnwell are responsible. A special effort is being made to liquidate the debt. We cordially commend the appeal to our readers. In view of the great results achieved, and the generous help given by Mr. Bond, a ready response should be forthcoming. Dona-

tions may be sent to Mr. H. St. George Gray, The Castle, Taunton.

A loan from H.H. the Maharaja Gaekwar of Baroda, G.C.S.I., consisting of an interesting selection of 101 Indian drawings from the Baroda State Museum collection, has been shown in the Indian Section of the Victoria and Albert Museum since Monday, November 4. It will continue on exhibition for a period of three months. The collection comprises chiefly Rajput illuminated tempera paintings of the eighteenth and nineteenth centuries, and has been arranged in Room 4 in the Lower Gallery. Entrance in the Imperial Institute Road.

The *Architect* of October 18 contained an architectural and historical article of unusual interest on Throldhem Cathedral, by Mr. J. Tavenor-Perry, with a ground-plan and five illustrations.

A burial urn was recently found at Mistley, Essex. It belongs to the Bronze Age, and is a very good specimen. The bones in it are pronounced by a doctor to be those of a full-grown man. The probable date of burial was about 600 B.C. It is hoped that the urn will ultimately be deposited in Colchester Museum; but the matter has not yet been finally settled, and the urn is still on view at Mistley Norman School.

According to the *Builder*, October 25, Sir Henry Norman, M.P., has found in an "antiquities" shop in a small Italian town what he believes to be a genuine collection of the electrical appliances which Volta made for his experiments that led to the discovery of "voltaic" electricity, together with the original one-fluid primary battery—Volta's "crown of cups," and many personal and domestic articles used by him, as also some of his papers, letters, portraits, etc. It appears that these objects have passed from father to son, having been bequeathed by Volta to his cook and body-servant, who was the uncle of the present owner's grandfather. Sir Henry Norman suggests that in the event of their authenticity being established the apparatus, appliances, and other articles

might be purchased for presentation to the Royal Institution.



The *Manchester Guardian*, October 21, reported that in the course of the work of restoring the cloisters of Chester Cathedral some interesting discoveries had been made. The work was necessitated by some of the groining of the east cloister collapsing. One of the most remarkable things is the finding of over 250 tons of earth and weighty fragments of masonry pressing on the groined roofs of the east cloister and vestibule of the chapter-house. This solid mass, varying in depth to a maximum of about 5 feet, is evidently the ruins of buildings demolished or fallen into decay, but it has remained through many decades unknown, and the marvellous fact is that the roof of the cloister, not built to carry such an accumulation, has not collapsed altogether. Interesting architectural features also have been revealed, including an Early English archway of a former building in the cloister roof, a quatrefoil window (one of three) at the head of a flight of steps, and a doorway communicating with a staircase through which the monks in the old days would go from their dormitories possibly to their night services in the church. Another discovery is that of three bricked-up small arched windows in the south wall of the refectory, just above the "reader's pulpit."

The timely proposal is made that the refectory as a whole should be restored. This fabric is thirteenth-century work, but it has been cut in two; and as it now contains examples almost unique, it is earnestly hoped that its restoration will only be a matter of time and money. The "Bishop's Chapel," which was in use when the Bishop's Palace was on the site of the King's School (erected by Henry VIII.), has been found in a critical condition. The architect who has charge of the work (Mr. Gilbert Scott) thinks that the structure might not have stood another winter.



We take the following very interesting paragraphs from *Nature*, November 7: "We learn from the *Times* of October 31 that Count Begouen, the well-known investigator of prehistoric archæology, has made a remarkable discovery in the cave known as Tus

Ditboubert, in the district of Montesquieu-Aventès (Ariège), where three months ago he found mural paintings of animals, presumably of Aurignacian Age. On October 10 the Count and his son broke through a mass of stalactites, and in the new gallery thus exposed found two clay figures, respectively 26 inches and 30 inches long, representing a bull and cow bison. They appear to have been attached originally to a rock, as one side is rough, while the other is completely modelled. They are nearly perfect; the only damage that they have received was that one of the horns of the female bison and its tail had been broken off; the tail was, however, found on the floor of the cave. A third small clay figure was also found, but it was so roughly modelled as to make it impossible to say what it represents.



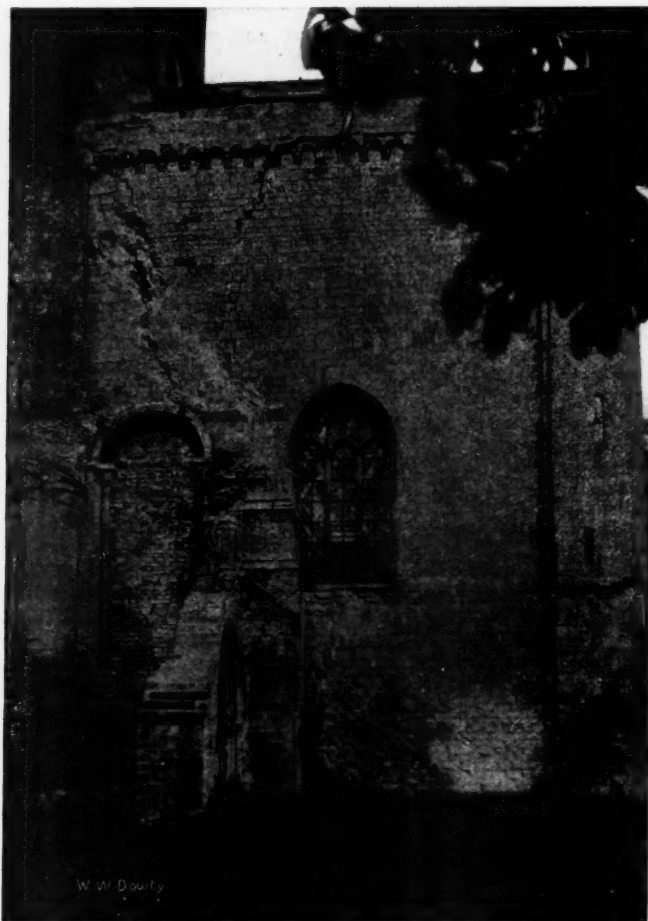
"In passing through the galleries the explorers found many footprints of bears and human beings. In one of the galleries, where there was a number of otherwise indistinguishable marks on the floor, some fifty imprints of human heels were discovered, and Count Begouen, in his communication to the Academy of Inscriptions of Paris on October 30, suggested that these may represent traces of ritual observances or dances similar to those which have been observed among the savage tribes of the present day in Australia and Africa. This is the first time clay figures of Palæolithic date have been discovered, and it affords one more example of the wonderful finds that have been yielded by the French caves. A very large number of engravings and carvings of animals on bone and ivory have been found, as well as engravings and paintings on the walls of caves, in France and Spain; mural carvings in low relief are also known, outlines of bison traced on the clay floor occur in a cave at Niaux, and now clay figurines have come to light.



"There can be little doubt that many of these works of art had what we now term a magico-religious significance. Artists are not likely to have carved, engraved, painted, or modelled in the black recesses of caves merely for the joy of expression, since few of

their fellow-tribesmen would see their works of art, and then but imperfectly. The only adequate solution of the problem seems to be that these delineations and representations had a significance which was at the same time practical and religious, and it is possible

We much regret to hear that a recent removal of ivy from the south transept walls of the Abbey Church at Pershore has disclosed serious defects, and careful examination has revealed further dangers. The origin of these lies in years long ago, but, as in many other



PERSHORE ABBEY CHURCH : WEST WALL OF SOUTH TRANSEPT, SHOWING CRACKS.

that some at least of them were made for the purpose of enabling their originals to be captured, or may be, as in the case of certain Australian ceremonies, to increase their numbers ; in either case, their significance would be more utilitarian than æsthetic."

ancient churches, they have only recently become acute. The transept is in danger both on its western side (see illustration) and at its southern end. The tower, unsupported on its western side since the demolition of the nave, shows signs of giving way : the



wonder is that it has not done so before. The Norman nave went to ruin after the Dissolution in 1539; the Norman north transept fell down in the seventeenth century.

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Pershore Abbey is still a church of exceptional interest and value. The beautiful groining of the roof, with its forty-one bosses of great beauty and variety, the graceful combination of the triforium and clerestory, the splendid tower, and the lovely carving of the capitals of the clustered columns, are among the many striking features of the church. All lovers of our ecclesiastical architecture will feel that in view of the dangers to the fabric stated above, it is the bounden duty of those in charge of the church to insure its stability and preservation. We are glad to hear that so experienced and so conservative an architect has been consulted as Mr. Harold Brakspear, F.S.A. He advises that the following steps be taken: (1) The careful repair and grouting with liquid cement of the west wall of the transept; (2) the buttressing of the tower on its western side; and (3) after due testing of a "living" crack in the southern end of the transept, to provide for its remedy, very possibly by under-pinning the foundations.

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The cost of these absolutely necessary steps in preservation of the historic fabric, with certain necessary minor repairs, is estimated at about £2,000. The parish, though not wealthy, has already raised some hundreds of pounds, and an appeal is now made for outside help to safeguard the fine old church. We have pleasure in supporting the appeal, which is endorsed by the Bishop of Worcester, Professor Willis Bund, F.S.A., and other well-known men. Contributions may be sent to the Vicar of Pershore (the Rev. F. R. Lawson), to Mr. W. J. Hunt, Hon. Sec. of Pershore Abbey Preservation Committee, to the Capital and Counties Bank, or to Lloyds Bank, Pershore.

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Workmen employed in removing Steppingly Church, on the Duke of Bedford's Woburn estate, have found some 500 silver pennies minted in the reign of Henry III. The coins, which are dated between 1248 and 1272, were concealed 5 feet below the present chan-

cel floor and 1 foot below the ancient floor. It is thought that they were a votive offering in recognition of a safe return from abroad and placed before a shrine of the Virgin Mary by Peter di Vitella, who was Rector of the village from 1247 to 1273, and died in Italy. Claim has been laid to the treasure on behalf of the Crown.

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From the *Essex County Standard*, November 2, we learn that an interesting relic, in the shape of an old Dutch or Spanish anchor of about the Armada period, has been presented to the Colchester Museum. It was recovered from the Waller three and a half miles off Clacton-on-Sea, where it had been an obstruction to the local fishermen for many generations. The anchor is about 11 feet long.

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There has been a great desire in South Wales to rob the unknown Palæolithic artist of the credit of being the decorator of the cave known as Bacon Hole, near the Mumbles, the discovery in which was described in the last of our November "Notes." The painting was first ascribed to a mythical boatman, whose height varied from 6 feet 7 inches to 7 feet 7 inches; then to a mining prospector searching for red ochre, who evidently considered the wall of a dark cave a suitable place to test it in; and to a tradesman, who was to have painted up an advertisement in the cave with the word "bread" in red letters, but apparently used parallel straight lines instead. Professor Breuil and Professor Sollas, who discovered the paintings, are, however, agreed that the paintings are ancient. When they first observed them, Professor Breuil found that it was impossible to remove the colour by the most vigorous rubbing, and lately, says the *Times*, Professor Sollas has paid another visit to the cave to reassure himself on the point whether the paintings are covered with stalactite or not. He has found that they are so covered, as he was able with a hammer and chisel to detach a fragment of the painted surface from a projecting corner, and this affords an excellent section through the deposits. A layer of the red paint is revealed, which covers an old layer of stalactite, and is itself covered by a later layer, in some cases as much as 2 millimetres thick. It is interest-

ing to observe that a layer only 1 millimetre in thickness is sufficient completely to conceal the paint beneath it—a fact that explains the occasional discontinuity of the red bands.

Whatever the final verdict may be as to the precise period of the paintings, it is satisfactory to know that due care is being taken for their protection. Colonel W. L. L. Morgan has had the entrance to the inner chamber of the cave closed by an iron palisade with a padlocked door, of which he keeps the key. Visitors wishing to obtain access should apply to him.

We take the following paragraph from the *Globe*, October 23: "It has fallen to the lot of two young boys to make a remarkable discovery in Mid-Russia at a village in the government of Poltava. Only a short distance below the surface they came across a collection of objects, the value and richness of which has only once been equalled in a country where such finds are not unusual. It consisted of vessels of silver and gold, arms and jewellery, some of which date back to the fourth century; gold coins found with the treasure have effigies of Heraclius and his son Constantine. It is supposed from one of the finest cups bearing a mounted figure of a Persian King that the treasure was the property of one of the chiefs of a nomad clan of Bulgars who wandered over the Russian Steppes, and who were wont to place their services at the disposal of the Persians for raids on the Byzantine Empire."

In the olden days in Japan, writes Reuter's representative in Tokio, the masters of embalming were successful in securing to posterity an extraordinary amount of preservation in the bodies on which they operated. The *Japan Chronicle* draws attention to a case of this nature which has recently come to light in Kobe during the operations for laying out a public park around the statue of the late Prince Ito. The operations included the removal of some graves of the Aoyama family, situated in the rear of the Anyoji temple. Two graves were opened, belonging to old Daimyo, who were buried about 200 years ago. The graves were of very elaborate construction, consisting of stone cells with large

coffins of wood, containing inner coffins of earthenware. When the coffins were opened those present were surprised to see that the bodies were in a state of perfect preservation, having all the appearance of wax figures. The old Amagasaki lords lay in almost life-like freshness, dressed in the picturesque costume of an earlier day. Several valuable personal belongings were also found in the graves, including two long swords, women's hair ornaments, boxes for pocket inkstones, gold family seals, writing brushes, etc.

*Berrow's Worcester Journal*, November 9, had an interesting article, under the title of "Ancient Civic Offices," on Worcester's long line of mayors, from 1622 onwards, and on the chamberlains and bailiffs of Worcester and such neighbouring towns as Bewdley, Droitwich, and Kidderminster.

A meeting, influentially attended, was held at Bedford on November 2, to found a Bedfordshire Historical Record Society. Mr. R. E. Prothero presided, and showed how much such a Society might do and how valuable and wide-ranging its work might be. We wish the new organization a prosperous career.

The *Westminster Gazette*, November 13, contained the following paragraph: "Considerable excitement prevails in artistic circles at Florence and Rome regarding a marvellous discovery which has just been made at the back of the helmet of Benvenuto Cellini's celebrated statue of Perseus. Here the artist's portrait of himself has just been found, 342 years after his death. Millions have admired this great work of his, without ever thinking that the versatile artist—not only the most famous goldsmith of the world, and a great engineer and warrior, but also the most curious original of his epoch (1500-1570)—would dream of playing one of his habitual tricks on his fellow-citizens by the aid of his masterpiece. A capital trick it has been. A fine portrait has been concealed in his wonderful statue, where nobody discovered it as long as he lived, and for centuries after his death, till, by a mere chance, it was discovered a few days ago. Benvenuto had many friends and some de-

tractors, who, being jealous of his great successes, began to say that he was undoubtedly a very great goldsmith, but that he would never be able to make a big statue—when the goldsmith, to the general surprise, not only made the big and wonderful statue of Perseus, one of the finest monuments of the Loggia dei Lanzi in Florence, but also made it with two heads, one of which perpetuates his own well-shaped features! 'And,' says the *Tribuna*, 'he did not mention this whimsical idea in his interesting autobiography, probably out of scorn, seeing that nobody had found out his secret, and perhaps also because, soon or late, the secret would peep out, as it has done now, thus confirming the glory of one of the greatest Florentine artists, and of his very masterpiece, the Perseus, which has thus a new attraction for the many visitors to Tuscany's interesting capital.'

Mr. H. S. Toms writes to the *Sussex Daily News*, November 15: "Your archaeological readers may be interested to learn that the fragments of the two Anglo-Saxon cinerary urns found in the edge of a chalk pit between ancient burial mounds on Summer Down, near Saddlescombe, during the excursion of the Brighton and Hove Archaeological Club in October, have been presented to the Brighton Museum by Mr. Ernest Robinson. Careful study in the restoration of the pots has shown that only about half of the original vessels was found by the Club, the other portions, together with nearly the whole of the burnt bones comprising the cremations, having been previously trodden out, broken up, and lost. The largest pot, when complete, was  $6\frac{1}{2}$  inches high and  $6\frac{1}{2}$  inches in greatest diameter; the other being  $4\frac{1}{2}$  inches high and  $5\frac{1}{2}$  inches broad. Like all those belonging to the fine series obtained in the Anglo-Saxon cemetery between Hassocks and Hurstpierpoint, both these pots were hand-made. This group of cinerary urns, now exhibited on the middle shelf of Case 7, Room 1, of the Brighton Museum, is well worth study, especially by our local archaeologists. The latter will observe that grains of flint and quartz sand figure largely in the composition of these pots. In fact, so much does the texture resemble that of the hand-made pots of still earlier times, notably those of the

Bronze Age, that it seems impossible to assign a definite period to any fragment of hand-made pottery of this character found on the Downs. The student of the ordnance surveys knows that whole areas of the Downs are marked 'British and Roman pottery found here'; but, unless supported by proper record, or by objects exhibited in our museums, such statements on the local maps must not be too literally entertained."



### Town-and-Gown Rows.

By F. J. SNELL, M.A.

**R**ESERVED in the Bodleian Library, Oxford, is a manuscript containing a number of Latin poems on the greatest town-and-gown row in the annals of the University—that of St. Scholastica's Day (February 10), 1354-55. The MS. itself is believed to date from the commencement of the fifteenth century, but the poems, as is shown by internal evidence, are certainly earlier, and one of them appears to be almost contemporary with the events which it describes. The entire set has been reprinted in the third series of *Collectanea* of the Oxford Historical Society, together with a valuable introduction by the Rev. Henry Furneaux.

So many years have elapsed since the writer was in residence at Oxford that he is unable to say whether town-and-gown rows are still fashionable, but he has a distinct remembrance of a *mêlée* which took place in his undergraduate days, when one of his friends had the misfortune to be cut off by a party of foes, and, although not unversed in the art of self-defence, received severe punishment.

Such incidents are unpleasant, but, in point of seriousness, cannot be placed in the same category with the distractions of which the riot of St. Scholastica's Day was the culmination. When we come to think of it, town-and-gown rows, at certain stages of national history, were so much in the nature of things as to be downright inevitable. Physical force, private war and the duel—such methods of

determining differences were clothed with legal sanction; and for centuries the heads of the University and the City experienced much difficulty in adjusting their relations. Any friction between them was bound to bring to the surface latent animosities, but the hot blood of youth did not always wait for an official pretext. Most of the scholars were poor enough, but they were ambitious and claimed distinction on the grounds of ability and learning. The natives, on the other hand, being human, resented the "airs" of the scholars, many of them no better born and, perhaps, considerably worse off than themselves. There was, accordingly, ample scope for the play of party spirit, which, in those rough times, occasionally found vent in terrible excesses.

The only versions of these troubles to which we have access are derived from academic sources, and necessarily they are biased. Here and there, however, we meet with admissions, which prove that the fault was not entirely on the side of the "leprous burgesses"; and it is plain that King and Council did not accept the view that the gownsmen were the champions of the nobility against the disaffected masses.

The longest of the poems, entitled *The Complaint of the University of Oxford against the Laymen at the time of the Great Conflict*, fixes most of the blame on the then Mayor of Oxford, John de Bereford. The arch-villain of the piece, he had qualified himself for the part by a career of the deepest infamy. A boy of plebeian origin, he had committed a heinous crime in his native place, which he had been compelled to flee in order to avoid condign punishment. The University had received this viper into her service and promoted him to the honourable office of "scout." Outstripping his fellows, he had acquired property in the city, and nearly lost it again in the visitation of the plague; he had cheated orphans. Having become Mayor of Oxford, he had proved in that position a worthy disciple of Herod, raging with equal severity against clerks and laymen, and using both force and fraud. As regards the University, his chief end and aim was to effect a modification of her free statutes. The insidious attempt was resisted; the clerks stood up for their rights, and, in

revenge, the viper assembled the gilds and began the riot.

This account of John de Bereford seethes with prejudice, and is hard to reconcile with what little we know of him. A thriving citizen and a benefactor of the Church, he kept a tavern, and it was there the spark arose that caused the conflagration. As far as Bereford was concerned, the occurrence seems to have been a pure accident.

Personalities excepted, there is no reason for doubting the broad outlines of the story as described in the poems. On St. Scholastica's Day itself the disturbance was relatively slight, but we are struck with the fact that lethal weapons—bows and arrows—were employed by the townsmen. They were opposed by a few scholars, and forced to beat a retreat. On the following day the Mayor issued a proclamation in the King's name, and the townsmen armed. Though vastly outnumbered, the scholars encountered them and drove them back to Carfax.

Weapons now failed the victorious scholars, and, to make matters worse, peasants by the thousand appeared before the gates and made common cause with the townsmen. One of the rustics forged a royal edict which served as a pretext for the lawless proceedings of his comrades. The cry of "Hawok!" was raised, together with other fear-inspiring exclamations, such as "Sle, sle!" and "Smyght faste! gyf good knok!" By this time the defenceless scholars had taken refuge in their halls, whither they were pursued by the rabble blowing horns and calling "Bycheson, cum forth!" For the moment there was no power that could arrest the violence of the mob, which broke into houses with axes or set fire to them from the outside; slew, wounded, or imprisoned the occupiers; and carried off books, money, jewels, clothes, and household utensils.

On the third day the Friars came to the rescue, bearing the Host as a shield. This was hurled to the ground with imprecations.

It was high time for the strong arm of the law to intervene, and the King—Edward III.—took stern measures, "breaking the enemy like a potter's vessel." The ringleaders were seized, shackled, and made to eat the bread, and drink the water of affliction in London. Two hundred of the rioters were committed



to prison, six hundred were placed under the royal ban, and all were punished in one way or another. The city was laid under an interdict and forfeited some of its privileges, the control of the market being transferred to the University. This last somewhat prosaic touch does not come from any of the poems which revel in classical and Scriptural analogies, but it is plainly intimated that the University gained rather than lost by the affair. On the other hand, the grant of pardon, following submission to the Council, compels the conclusion that the young bloods were held to have been not wholly free from blame in the matter.

By way of penance the Mayor and Burgesses of Oxford were required by the Bishop of Lincoln to attend an anniversary Mass on St. Scholastica's Day at St. Mary's, the University Church, and present their offerings.

In 1640, when the Civil War was imminent, town-and-gown rows are said to have been of exceptional frequency, and the Mayor was provokingly disinclined to assist the Proctors in keeping the peace.

A big town-and-gown row took place in 1679, when Anthony Hall, vintner, was elected Mayor. "Some young scholars and servitors," says Anthony Wood, "heard his speech of thanks out of the balcony—viz., that he thanked them for their choice of him—that he could not speak French or Spanish, but that if they would walk to the Bear, they should find he could speak English, meaning, give them English ale and beer." This started a row, which lasted a week. Heads and arms were broken, and, finally, the tumult was appeased by the Vice-Chancellor and the Proctors.

Coming to more recent times, there appears to have been a very respectable *emeute* on the conclusion of the trial of Queen Caroline.

## Sculptured Representation of Baptism on English Fonts.

BY ALFRED C. FRYER, PH.D., F.S.A.



HIS subject naturally falls under two headings, and firstly we must consider those sculptures which depict the Baptism of our Lord; and secondly those which portray the rite of baptism as a sacrament of the Church.\*

With the exception of one doubtful example the Baptism of Christ is not found among the paintings in the catacombs of Rome, although it is met with in the famous mosaics of the baptisteries of St. John Sta. Maria in Cosmedin at Ravenna. It is also found on ivories which were carved about the middle of the sixth century, at the period when the great mosaics were executed; while the eighth century gives us a beautiful example on the wooden doors of the Church of Sitt Mirvam at Cairo. The treatment of the scene follows the account given in the Gospels, although it has been pointed out that the succession of events are depicted as all occurring at the same moment. Thus we find the Holy Spirit is descending as the Dove while our Lord is being baptized by St. John the Baptist instead of after He has come out of the River Jordan. Accessories not mentioned in Holy Scripture are added, such as angels holding the tunic of Christ, trees, perhaps, in reference to the words of the Baptist (St. Matt. iii. 10); and the river-god, leaning on an urn, and holding a reed to personify the Jordan, or in some cases two river-gods, in accordance with the legendary belief that our Lord was baptized at the meeting of the Jor and the Danus, as shown on the broken cross-shaft at Kells, co. Meath.

On the rune-inscribed font at Bridekirk, Cumberland, an interesting example of the Baptism of Christ may be found. The River Jordan is rising up in a heap, which some authorities believe was intended to symbolize the water going forward to meet our Lord, while others consider it is thus depicted in order to give the idea of perspective. This peculiarity may be seen on the representations of the River Jordan on the fonts of

\* See *Archaeological Journal*, lx. 1.

St. Nicholas, Brighton; Lenton, Nottinghamshire; and Wansford, Northamptonshire. Our Lord has the cruciferous nimbus, which is also depicted on the Lenton font, and we see it encircling the heads of the Doves portrayed on the fonts at Southfleet and Shorne, in Kent. Christ is undraped and immersed in the water up to His waist, while St. John the Baptist, with moustache and in his garment of camel's hair, places both hands on the shoulders of the Saviour, and not on His head as is more frequently represented. The Holy Spirit is descending

Although the griffin is said to signify the devil in the Bestiary, yet elsewhere he is conveying souls to heaven. The late Rev. W. S. Calverley points out that in Dante's vision (*Purgatorio*, XXIX.) a griffin draws the heavenly chariot. Didron considers it represents the Pope, but others interpret it as Christ. Ruskin, in his fine passage on the griffin of Verona (*Modern Painters* III., chap. viii.), shows that it means the Divine Spirit in regenerate man, which here upholds the Sun of Life. Mr. Calverley further adds: "So also does Cetus, Leviathan.



BAPTISM OF CHRIST.  
(Bridekirk, Cumberland.)

as the Dove, but the size of the bird is quite out of proportion to the other figures, and is more like a swan than a dove. Trees, with interlaced branches and large bunches of fruit, are introduced on either side.

Adam and Eve, with the story of the Fall, are sculptured on this font as well as the Baptism of Christ, and the lesson is the obvious one. As in Adam all die, so in baptism the new life is given. On the opposite side to the panel of the Baptism of Christ is an orb supported by a griffin and a sea-monster. It may be that these monsters and the orb have a symbolical meaning.

the nature-power of water; but in spite of itself. See it writhing into knots, gnawing fiercely at the fire it would extinguish and yet compelled into service! For what says the Gospel? 'Except a man be born of water, and of the Spirit. . . .'

That was an age when symbols were used and, what is more, were understood. It is no straining of interpretation, and this sculptor, Richard, who carved this font, was a real poet as well as a thoughtful artist, and he may very well have intended to depict something of this sort.

Father Haigh and Professor Stephens

agreed, in the main, in the reading of the runes on the Bridekirk font:

✠ RIKARTH HE ME IWROKT(E)  
AND TO THIS MERTHE GERNR ME BROKTE,  
*i.e.*, "Richard wrought me and carefully brought me to this beauty."

This inscription, Professor Stephens says, is a mixture of Scandinavian runes and Early English, and points to a strong Scandinavian element in the population. The dialect and style would lead us to believe that this font was carved in the twelfth century. Professor Stephens notes that a certain Richard of

that it was he who carved the Bridekirk font, and wrote the runes upon it somewhere about the middle of the twelfth century. When we consider the period to which this beautiful piece of sculpture belongs, and the rarity of highly artistic work executed at this date in Cumberland, we are inclined to grant that Professor Stephens's suggestion is not at all an unlikely one.

Some authorities consider that this font was made between the years A.D. 700 and A.D. 800 for the original Church of St. Bridget; others, however, believe it was executed during the twelfth century, and



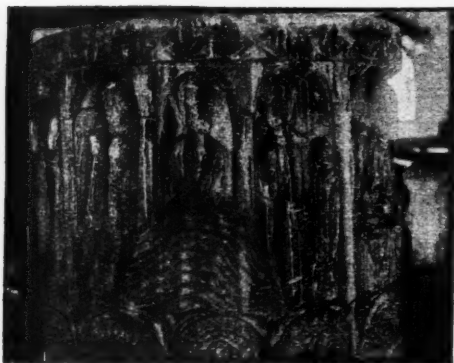
BAPTISM OF CHRIST.  
(Castle Frome, Herefordshire.)

Durham was a famous architect and sculptor about 1120-1180. Of him Reginald of Durham tells the story that he owned a relic, a bit of St. Cuthbert's chasuble, and carried it about with him in a silken bag. One day, while he was working at Norham Castle, a French priest stole the bag, and, opening it, was disgusted to find nothing but a scrap of rag; he threw it on a fire, but it would not burn; and when Richard came back after two hours, there it was! Richard was a man of substance, and the most famous artist of his time in the North of England. Professor Stephens was, therefore, inclined to believe

that runes were employed long after their supposed disuse. Professor Warsaw of Copenhagen, however, was of opinion that the sculpture on this font dates from the thirteenth century. After considering all that has been written on this subject, we believe that the middle of the twelfth century was probably the date when this interesting font was sculptured.

Mounted Norman fonts, which are monopodes, may be classed as tripartite and bipartite, the latter being without a central shaft, and resting on an inverted bowl as at Castle Frome, Herefordshire. On this remarkable

font we find an exceptional arrangement in the sculpture representing the Baptism of our Lord. Here the River Jordan is denoted by circular lines, and Christ, who is undraped with His hands placed on His breast, stands up to His waist in the water; while the artist has depicted four fish swimming about—two on either side of our Lord. St. John the Baptist, with a maniple on his right arm, stands on one side of the stream and places his hand on the head of the Saviour. The First Person of the Blessed Trinity is shown as the Hand, or *Dextera Dei*, giving the Benediction, and the Third Person as the Dove. Thus all Three Persons of the Blessed Trinity are represented on the sculpture of the Castle Froome font as



BAPTISM OF CHRIST.  
(St. Nicholas, Brighton.)

being present at the Baptism of Christ. This is a most unusual arrangement, as in art we do not often find more than two portrayed. One of the exceptions is on the font at Gresham, Norfolk, where all Three Persons are depicted by the artist who sculptured it; while another exception is met with on the font at Southfleet in Kent.

The celebrated font at Lenton, Nottinghamshire, is said to have belonged to the Cluniac Priory of that place, which was founded in the reign of Henry I. by William, son of William Peverel, the natural son of William the Conqueror. For several years it found a home in Lieutenant-Colonel Stretton's garden, and when the new church at Lenton was built, A.D. 1842, he restored it

to the church. The eastern side of this font is divided into five compartments. The upper one contains six arcades, each holding an angel, while below are five other arcades. The central one is larger and contains a representation of the Baptism of Christ. Our Lord, having the cruciferous nimbus round His head, stands up to His waist in the conventional water, with both hands upraised in the ancient attitude of prayer. St. John the Baptist has his hand round our Lord's waist, and the First Person of the Blessed Trinity is depicted by the Hand symbol. The two arcades on either side of this sculpture each contain an angel below and a demi-angel above. An angel on one side of the sculpture, representing the Baptism of Christ, holds our Lord's clothes. An early example of this accessory is in the baptistery at Ravenna, where the baptismal garment is held by a river-god and not by an angel.

The Saviour is always represented undraped and standing in the River Jordan up to His waist. His hands are at His side at Bridekirk in Cumberland, Wansford in Northamptonshire, and in other representations. Sometimes, however, His hands are crossed on His breast, as at Grantham, Lincolnshire. On the font at St. Nicholas, Brighton, the right hand is raised in benediction, while at Lenton, Nottinghamshire, both hands are upraised in the ancient attitude of prayer. In several representations our Lord has the cruciferous nimbus, as at Bridekirk in Cumberland; and at Lenton in Nottinghamshire, but in most cases a plain nimbus, as at Southfleet and Shorne in Kent, surrounds His head. St. John the Baptist is generally portrayed in his raiment of camel's hair, and at Southfleet, Kent, we find the head of the camel is actually adorning the lower part of the garment, while the upper portion may possibly be intended for a cloak blown back by the wind, or else for a pair of wings. At Shorne, Kent, he has a long gown with sleeves; at Wansford, Northamptonshire, he is vested like the other figures on the same font; at Castle Frome, Herefordshire, he has a maniple on his right arm, while at St. Nicholas, Brighton, we find him vested in alb and girdle, and holding a round-shaped vessel which is doubtless a chrismatory, and a napkin or a sudary.



"The sudary was a scarf of silk or linen," says Mr. Micklethwaite in one of the Alcuin Club Tracts, "which was cast about the shoulders, and in the ends of which the hands of those who carried certain objects ceremonially were muffled. In quires it was used by the patener or third minister, when he brought in the chalice and when he held up the paten. But in parish churches its chief use was to carry the chrismatory at the solemn procession to the font at Easter. When not of linen it seems to have been made of some old stuff of little worth." At

of the River Jordan on the fountains at Grantham, Lincolnshire; Gresham, Norfolk; West Haddon, Northamptonshire, and some other representations; while in all the other sculptures of the Baptism of Christ he is depicted as standing on the bank of the stream. The Baptist is portrayed at West Haddon, Northamptonshire, with an open book in his left hand; this is the only instance when he holds a book, with the exception of the sculpture on Kirkburn font, and in this case it is more than doubtful if the figure is intended for St. John the Baptist as



BAPTISM OF CHRIST.  
(Shorne, Kent.)

Shorne, Kent, and in six other instances,\* St. John the Baptist pours water on the head of Christ out of a jug, while at Sloley, Norfolk, a bowl is made use of. St. John the Baptist places his hands on the head of Christ at Wansford, Northamptonshire, and in other instances; at Bridekirk, Cumberland, they are laid on our Lord's shoulders; while at Lenton, Nottinghamshire, they are round His waist. St. John the Baptist kneels upon a rock on the bank

\* Badingham (Suffolk), Bingham Abbey (Norfolk), Gresham (Norfolk), Laxfield (Suffolk), Southfleet (Kent), and Westhall (Suffolk).

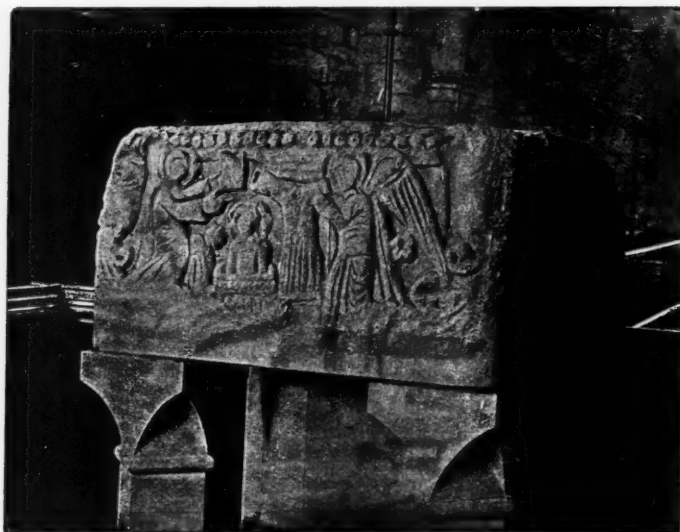
he is represented with a cruciferous nimbus. The River Jordan is treated in the conventional fashion of rising up in a heap in the sculptures at St. Nicholas, Brighton; Bridekirk, Cumberland; Lenton, Nottinghamshire; and Wansford, Northamptonshire; while at West Haddon the conventional water takes the form of a square font ornamented with the pellet pattern. We find an angel holding our Lord's clothes at Grantham, Lincolnshire, and on nine other representations of this subject. The First Person of the Blessed Trinity is portrayed on the sculpture of the Gresham font, Norfolk;

while the hand symbol, or *Dextera Dei*, is met with on the fonts at Lenton, Nottinghamshire, Castle Frome, Herefordshire, and Southfleet, Kent. In this last instance we find rays of glory surrounding the hand. The Holy Spirit is represented as the Dove in the sculpture at Bridekirk, Cumberland, and at Gresham, Norfolk; while at Southfleet and Shorne, in Kent, the Dove has the cruciferous nimbus, with rays of glory emanating from it.

The second half of our subject refers to those sculptures on English fonts portraying

south-east of Darenth Church, the chapel having fallen into decay.

The font at Fincham, Norfolk, belonged originally to St. Michael's Church, but on the destruction of that edifice in 1744, it was brought to St. Martin's Church. This font is square, and each face is divided into three round-headed arcades, having cushion capitals, each surmounted by a square abacus. The top and bottom edges are adorned with a band of ornamentation known as the "sunk star" pattern. The five supporting pillars are all of them modern. Some authorities



BAPTISM OF CHRIST.  
(West Haddon, Northants.)

the rite of Baptism as a Sacrament of the Church. This is usually represented by a priest immersing either an infant or a grown-up person in a font.

The sculpture representing the rite of Baptism on the font at Darenth, Kent, is depicted within one of the eight arcades which adorn the bowl. Here we find a priest baptizing an infant in a font with a round bowl having a tall pedestal approached by two steps. This font was probably carved in the second half of the twelfth century, and was removed from an old chapel about a mile

believe that the west face of this rude, strange font depicts the Baptism of Christ. It is, however, much more likely that the figure of the man half-immersed in a square font, with the dove above him, represents the Sacrament of the Church and not the Baptism of our Lord. One of the figures in an adjoining arcade is probably intended for the priest who is administering the rite of Baptism. His right hand is upraised and his left holds a book.

The bowl of the Norman font at Thorpe Salvin, Yorkshire, has a representation of the

rite of Baptism sculptured in two arcades. The round font depicted in the sculpture is placed against the pillar between the two arcades, and the priest, who is vested in alb and stole, is about to immerse a nude infant in it. The priest occupies one arcade and four other figures are grouped together in the other. One holds the open ritual and one has the chrism cloth on her arm. The four sponsors are stretching out their hands in

penalty. In the early period of Christianity the rite was only performed at Easter and Whitsuntide, a practice which continued in France until after the year 1200, as appears from several Councils.

The sculpture on the font at Kirkburn, Yorkshire, presents several difficulties. A candidate for Baptism is immersed up to his neck in a tub-shaped font, and the baptizer holds a book in his left hand and places his



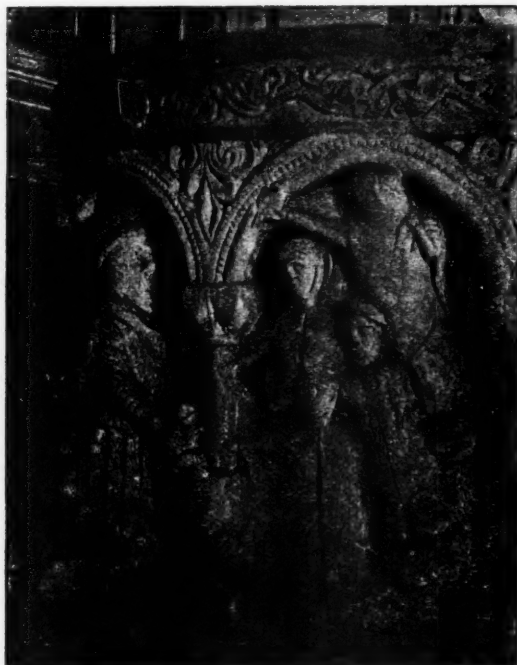
BAPTISM.  
(Darenth, Kent.)

token of their vow. The four seasons are sculptured on the Thorpe Salvin font, and some writers believe that the sculptor's design was to intimate that the baptismal rite might be administered at all times of the year, in contra-distinction to that of marriage, which was not allowed except at particular seasons. In Saxon times, baptism was required to be administered within nine, or sometimes within thirty days, under a

right hand on the head of the candidate. It is strange that he is represented with the cruciferous nimbus, while there is no nimbus of any kind round the head of the figure in the font. On the opposite side of the font is a figure holding a book and a floriated branch, the meaning of which has given rise to a considerable amount of speculation. It has been pointed out by the late Mr. J. Romilly Allen that a crowned figure holding a somewhat

similar branch may be seen at Adel, which is probably intended for the personification of the River Jordan. The cruciferous nimbus is hardly ever applied to any other personage besides the Saviour, so that it is possible that the scene represented at Kirkburn is not the Baptism of Christ, but the rite of Baptism. Miss Twining, in her *Christian Symbols and Emblems*, gives a representation of the Three Persons of the Blessed Trinity, Two with the

one godmother hold rosaries in their hands, while the other godmother carries the infant in swaddling bands. The date of the font is most likely about A.D. 1380, and it was doubtless erected by the contemporary Lord of the Manor of Upton, John Batetourt or Buttetourt, as a memorial of the baptism of his only daughter and heiress Jocosa, who is doubtless the infant represented in her godmother's arms.



BAPTISM.

(Thorpe Salvin, Yorkshire.)

cruciferous nimbus and the Third as the Dove, officiating at the rite of Baptism. Over the figure in the font at Kirkburn is the Holy Spirit in the form of the Dove.

Around the octagonal pedestal of the fourteenth-century font at Upton, Norfolk, are eight figures representing the Sacraments of Baptism and the Holy Eucharist. Baptism is symbolized by three sponsors—two women and one man—dressed in the lay costume of the fourteenth century. The godfather and

Sculpture depicting the rite of Baptism may still be seen on the panel for Baptism on thirty-one octagonal fonts\* possessing representa-

\* *Kent*: Farningham. *Norfolk*: Binham Abbey, Brooke, Burgh-next-to-Aylesham, Cley, East Dereham, Earsham, Great Witchingham, Gresham, Little Walsingham, Loddon, Marsham, Markham, Norwich Cathedral (St. Luke's Chapel), Sall, Sloley, Walsoken, West Lynn. *Somerset*: Nettlecombe. *Suffolk*: Badingham, Blythburgh (the sculpture on this panel is completely mutilated), Cratfield, Denston, Gorseston, Great Glensham, Laxfield, Melton, Southwold



tions of the Seven Sacraments. These carvings show the priest, vested in surplice and stole, immersing a nude infant in an octagonal font. Two acolytes in long surplices carry the open book of the ritual and the chrismatory. Frequently a woman is shown with the chrism cloth, and other figures are introduced. At Brooke, Norfolk, the remains of the words *Baptizo te in nomine Patris* are still visible on the open book of the ritual.



## Of Heraldic Monsters Mentioned by Shakespeare.

By A. R. BAYLEY, B.A.,

Author of *The Great Civil War in Dorset*,  
1642-1660.

**T**O the mediæval mind the mermaid was especially dear. In fact, she is more often represented upon the misericords, subsellæ, or folding-seats in ancient churches than any other subject. In the Collegiate Church of the Holy Trinity at Stratford-on-Avon, within which William Shakespeare was baptized and buried, there is a fine series of these carvings, twenty-six in number, dating apparently from the fifteenth century. If these were accessible in the poet's time we cannot suppose he would have overlooked them. They display not only a love of the marvellous and the grotesque, but also a fine feeling for natural form and design. Among them he would have found a charming carving of a merman, or triton, and a mermaid. The former, who is on the dexter side (that is, left of the spectator), holds a stone; the latter combs her hair with a double-toothed comb, the right hand holding the remains of a glass. On a misericord in Great Malvern Priory Church, in the same diocese, the merman holds in his right hand a mirror, the mermaid a comb. Lord Byron's crest shows the mermaid displaying a mirror in her upraised left hand, her depressed right hand grasping

a comb. Oberon reminds Puck (*Midsummer Night's Dream*, II. i. 148) how:

Once I sat upon a promontory,  
And heard a mermaid, on a dolphin's back,  
Uttering such dulcet and harmonious breath,  
That the rude sea grew civil at her song;  
And certain stars shot madly from their spheres,  
To hear the sea-maid's music.

Warburton identifies the mermaid with that Daughter of Debate—Mary Queen of Scots; but, be this as it may, the mermaid and dolphin of this passage were probably a recollection of the entertainment given at Kenilworth in 1575. The attitude suggested is an awkward one; we should rather have suspected Arion as the rider of the dolphin (*Twelfth Night*, I. ii. 14). But here, as elsewhere, Shakespeare seems to be thinking rather of the classical syren than of her mediæval descendant, the mermaid. In the Septuagint the word *σειρήνες* occurs frequently where owls and ostriches are spoken of in the English version. Thus, the prophet Isaiah (xiii. 21-22) is made to declare that "syrens and satyrs shall dance in Babylon, and onocentaurs and demons shall dwell in their habitations." Antipholus of Syracuse (*Comedy of Errors*, III. ii. 47) says to Luciana:

Oh, train me not, sweet mermaid, with thy note,  
To drown me in thy sister's flood of tears;  
Sing, syren, for thyself, and I will dote.  
Spread o'er the silver waves thy golden hairs.

and later on in the same scene:

But lest myself be guilty to self-wrong,  
I'll stop mine ears against the mermaid's song.

Richard, Duke of Gloucester (3 *Henry VI.*, III. ii. 186), reckoning up his potentialities with a view to seizing the crown, soliloquizes: "I'll drown more sailors than the mermaid shall;" and in the famous description of Cleopatra's first meeting with Mark Antony (II. ii. 210) Enobarbus informs Agrippa:

Her gentlewomen, like the Nereides,  
So many mermaids, tended her i' the eyes,  
And made their bends adornings: at the helm  
A seeming mermaid steers.

And Queen Gertrude, recounting the sad story of Ophelia's death to Laertes and King Claudius (*Hamlet*, IV. vii. 176), says:

Her clothes spread wide,  
And mermaid-like awhile they bore her up;

3 M

(the sculpture on this panel is completely mutilated),  
Westhall, Weston, Woodbridge.

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as may be seen in the "pre-Raphaelite" oil-painting by Sir J. E. Millais.

"Thy mermaid's voice hath done me double wrong," cries Venus to Adonis (429); and, later, Adonis declares (775):

If love have lent you twenty thousand tongues,  
And every tongue more moving than your own,  
Bewitching like the wanton mermaid's songs,  
Yet from mine ear the tempting tune is blown.

Lucrece (1410), gazing upon a picture of the siege of Troy, sees a crowd of Greeks gathered round Nestor, who is addressing them:

All jointly listening, but with several graces,  
As if some mermaid did their ears entice.

And Sonnet CXIX begins:

What potions have I drunk of syren tears!

The unhappy James III. of Scotland issued two beautiful gold coins—the unicorn, and the half-unicorn—in 1486, about the same time that he adopted the beast as a supporter of his royal arms. The unicorn made its first appearance as a supporter of the royal shield of England on the accession of his descendant, James VI., to the English throne, as a token of perpetual alliance between the two countries. This creature was supposed to live in solitude in the woods, and to be of indomitable courage. No man could succeed in approaching it; but if a pure virgin came near its haunts it would lose its fierceness; lie down at her feet; and suffer itself to be captured. On a misericord in Shakespeare's church appears a female in horned headdress, clothed in a tight-fitting gown and loose mantle. She is seated with hands outstretched towards a unicorn, into which a male figure in forester's costume thrusts a boar-spear. Another method of capture adopted by hunters, and also by the lion—its time-honoured antagonist—was to take shelter near a tree; and when the unicorn charged in great fury, to slip behind the trunk. The single horn then piercing the bark held the noble quarry captive, at the mercy of its enemies. Spenser, in *The Faerie Queene* (Book II., canto v. 10), describes an encounter between a lion and a unicorn. The unicorn is depicted with the body of a horse; the tail of the heraldic lion; legs and feet of the

deer; head and mane of a horse, to which is added a long twisted horn and a beard. A unicorn's horn is still to be seen in the Abbey of St. Denis; and one was preserved in Shakespeare's time at Windsor Castle, which may be identical with that now at Buckingham Palace. These horns of the unicorn, usually carved, are now known to belong to the narwhal, or sea-unicorn.

Decius Brutus declares that Cæsar (II. i. 303) "loves to hear that unicorns may be betray'd with trees;" and Timon (IV. iii. 307), in his tirade against Apemantus, exclaims:

"Wert thou the unicorn, pride and wrath would confound thee, and make thine own self the conquest of thy fury."

Lucrece (956) considers that Time's glory includes amongst many other things, the taming of "the unicorn and lion wild." And when Prospero's goblins have placed before the shipwrecked notables their Barmecide banquet, Sebastian declares that he now will believe that there are unicorns (*Tempest*, III. iii. 21).

Partly out of compliment to his Welsh ancestry, Henry Tudor adopted the device of the red dragon when he advanced against Richard III. on Bosworth Field. After his coronation he placed the victorious monster as the dexter supporter of the English arms, the sinister being a greyhound argent. His son, Henry VIII., degraded the dragon to the sinister, a golden lion being his dexter supporter; but sometimes the dragon forms the dexter supporter, the sinister being either a silver greyhound or a cock. His children—Edward VI., Mary I., and Elizabeth—all bore the golden lion and the red—or golden, in the case of Elizabeth—dragon as their supporters; but in 1603 James I. substituted the unicorn of Scotland for the Welsh dragon, and the royal style has remained the same ever since.

One of the pursuivants in the College of Arms is still called Rouge Dragon. The chief characteristics of the heraldic dragon appear to be a head somewhat between that of a wolf and a crocodile, with a neck covered with scales, the body of a serpent, four eagles' feet, bat-like wings, barbed tongue and tail. Among the ingredients of the witches' cauldron was included "scale of dragon" (*Macbeth*, IV. i. 23). Timon (IV. iii. 189)

exhorts the earth, "so great with tigers, dragons, wolves, and bears," no more to bring forth ingrateful man; Iachimo, coming from the trunk while Imogen sleeps, cries:

Swift, swift, you dragons of the night, that dawning  
May bare the raven's eye!

(*Cymbeline*, II. ii. 48.)

Puck addresses Oberon (*Midsummer Night's Dream*, III. ii. 378):

My fairy lord, this must be done with haste,  
For night's swift dragons cut the clouds full fast;

and Achilles, after slaying Hector, exclaims to his Myrmidons:

The dragon wing of night o'erspreads the earth.  
(*Troilus*, V. viii. 17.)

Coriolanus (IV. i. 29) assures his mother of his integrity:

Though I go alone,  
Like to a lonely dragon, that his fen,  
Makes fear'd and talk'd of more than seen;

later Aufidius describes him as fighting dragon-like on behalf of the Volscians (IV. vii. 23); and Menenius at Rome states that Coriolanus is grown from man to dragon: he has wings (V. iv. 13).

When Kent would intercede for Cordelia, Lear (I. i. 123) bids him not come between the dragon and his wrath, and in the same play (I. ii. 123) Edmund the Bastard cynically attributes his evil nature to the influence of the stars—that he was conceived under the dragon's tail. Antony after his defeat compares himself among other things with a cloud that's dragonish (IV. xiv. 2); when her nurse informs Juliet that her cousin Tybalt is slain, she wonders whether dragon did ever keep so fair a cave as the serpent heart of Romeo (III. ii. 74); and Antiochus warns Pericles (I. i. 29), when wooing his daughter, that

Before thee stands this fair Hesperides,  
With golden fruit, but dangerous to be touch'd;  
For death-like dragons here affright thee hard.

Chatillon informs Philip Augustus, King of France, before the walls of Angiers that all the restless spirits of England "with ladies' faces, and fierce dragons' spleens" have come over with King John (II. i. 68); and in the same scene (289) Philip Faulconbridge

the Bastard, immediately before the engagement, invokes

Saint George, that swing'd the dragon, and e'er since,  
Sits on his horse-back at mine hostess' door,  
Teach us some fence.

Hotspur in his catalogue of the skimble-skamble stuff with which Glendower wearied his English ally mentions a dragon (1 *Henry IV.*, III. i. 151); Humphrey, Duke of Gloucester, at Henry V.'s funeral, declares that the victor of Agincourt's arms spread wider than a dragon's wing (1 *Henry VI.*, I. i. 11); and immediately before the battle of Bosworth, Richard III. (V. iii. 349) cries:

Our ancient word of courage, fair St. George,  
Inspire us with the spleen of fiery dragons.

Bat-like dragons form the supporters of one of the Stratford misericords; and on two of the Worcester Cathedral series may be seen a spirited conflict between a lion and a dragon, and a carving of a dragon or wyvern. At Stratford, again, is a fine carving of St. George and the dragon: the knight in armour; on the right a palm-tree; and the princess praying on the left.

The basilisk combined the head and body of a cock with the tail of a serpent. The effect of the monster's glance was instant death, and could only be averted by holding a polished mirror in front of it, when the terror of its own image immediately slew it. Richard, Duke of Gloucester, in the speech already quoted, says he will slay more gazers than the basilisk; and later (*Richard III.*, I. ii. 150), in the famous wooing scene, when he declares her eyes have infected his, the Lady Anne professes to wish them basilisks to strike him dead. When Posthumus gives to the false Iachimo Imogen's ring he cries that it is a basilisk to his eye, and kills him to look upon it (*Cymbeline*, II. iv. 107); and when Camillo warns Polixenes darkly of the jealousy of Leontes, the King of Bohemia adjures the Sicilian lord not to make him sighted like the basilisk (*Winter's Tale*, I. ii. 388). In 1 *Henry IV.*, II. iii. 56, Lady Percy tells Hotspur how she has heard him talk in his sleep of basilisks and culverin. Here basilisks are a species of cannon, as is also the case in the speech of Isabel, Queen of France (*Henry V.*, V. ii. 17); but in 2 *Henry VI.*,

III. ii., both in the King's attack on Suffolk upon hearing of the death of Humphrey, Duke of Gloucester (52), and in Suffolk's speech to the Queen later in the scene (324), the King of serpents is meant.

The cockatrice added to the charms of the basilisk a dragon's tail, armed with a sting. It shared with the basilisk the power of destroying by its glance. Sir Toby says of the intending duellists: "This will so fright them both that they will kill one another by the look, like cockatrices" (*Twelfth Night*, III. iv. 184). Juliet, distracted by her nurse, plays with the word (*Romeo and Juliet*, III. ii. 43):

Hath Romeo slain himself? Say thou but "I" [aye]  
And that bare vowel "I" shall poison more  
Than the death-darting eye of cockatrice.

The Duchess of York declares that in Richard III. (IV. i. 54) she has hatched a cockatrice; and Tarquin appears before Lucrece (540) "with a cockatrice's dead-killing eye."

Fine specimens of the cockatrice may be seen on misericords at Worcester and Great Malvern.

The fire-drake, or fire-dragon, was a shining serpent which was supposed to guard hidden treasure. The name was also applied to the "will-o'-the-wisp." In *Henry VIII.*, V. iv. 41, this name is given to a man with an overflorid complexion.

The heraldic salamander is usually described as a dragon in flames of fire. It is sometimes so depicted, but without wings; though it more usually follows the shape of a lizard. It is best known as the personal device of Francis I. of France. Falstaff (1 *Henry IV.*, III. iii. 53), upbraiding Bardolph, with his vast consumption of sack and rubicund countenance, cries: "I have maintain'd that salamander of yours with fire any time this two-and-thirty years; God reward me for it!"

The griffin was a compound animal, the head, fore-legs, and wings of which were those of an eagle, while the rest of the body resembled that of a lion. Its head, however, had ears; and its wings, unlike those of the dragon, were, of course, plumed. In England a large species of eagle was sometimes called the "gripe" or "griffin"; and in this sense

Shakespeare evidently uses the word. Hotspur declares that Glendower is fond, among other things, of discoursing upon a clip-winged griffin (1 *Henry IV.*, III. i. 152); and Helena, in her pursuit of Demetrius, says:

Run when you will, the story shall be changed:  
Apollo flies, and Daphne holds the chase;  
The dove pursues the griffin.  
(*Midsummer Night's Dream*, II. i. 232.)

And Lucrece (543), confronted by Tarquin, is "like a white hind under the gripe's sharp claws."

The eagle may be met with on many misericords; a fine specimen of the Lathom Legend (eagle and child) will be found at Stratford. At Worcester an armed knight, his sword drawn, is engaged in battle with two authentic gryphons. On his shield is a bear sejant, which may refer to Urso d'Abitot, or to the Earls of Warwick.

The sphinx is only once alluded to by Shakespeare, where Biron declares love to be "subtle as sphinx" (*Love's Labour's Lost*, IV. iii. 342). This classical monster appears on misericords at Worcester and Stratford, at the latter of which places she carries a male rider upon her back.

The harpy was depicted with the head and body of a woman, and the wings and feet of a vulture or eagle. At Prospero's command Ariel assumes the form of one of these monsters (*Tempest*, III. iii. 53); Benedict calls Beatrice a harpy (*Much Ado about Nothing*, II. i. 279); and Cleon compares Dionyza with a harpy (*Pericles*, IV. iii. 47).

The minotaur, the twy-formed monster of antiquity—half man and half bull—is once mentioned by the dramatist. Suffolk, as proxy for his King, after his first meeting with Margaret before Angiers (1 *Henry VI.*, V. iii. 187), cries:

O, wert thou for thyself! but, Suffolk, stay;  
Thou mayst not wander in that labyrinth;  
There Minotaurs and ugly treasons lurk.

The centaur, or sagittarius, was another classical monster, half man and half horse. Theseus tells Philostrate he will have none of the battle of the centaurs with the lapithæ (*Midsummer Night's Dream*, V. i. 44), and eventually decides upon seeing the "tedious brief scene" of Pyramus and Thisbe. Titus



Andronicus, having slain Tamora's sons, Chiron and Demetrius, wishes the banquet thus provided may be "more stern and bloody than the centaurs' feast" (*Titus Andronicus*, V. ii. 203); and Lear (IV. vi. 126), remembering his two elder daughters, compares women with centaurs. In the Comedy of Errors, which takes place at Ephesus, the inn of Antipholus of Syracuse is called the Centaur; and that of Adriana the Phoenix.

Satyrs were sylvan demi-gods, half men and half goats, who attended Bacchus in his revels. Hamlet (I. ii. 139) contrasts his dead father with his living uncle:

So excellent a King; that was to this,  
Hyperion to a satyr.

The phoenix, always depicted as a demi-eagle issuing from flames of fire, is a symbol of the Resurrection; it was the badge of Queen Jane Seymour; a favourite name for Queen Elizabeth; and was also applied to King James VI. on his accession to the English throne as the bird sprung from the ashes of his illustrious predecessor (*Henry VIII.*, V. v. 39). Sebastian (*Tempest*, III. iii. 20), on seeing the banquet spread by Prospero's attendant spirits, exclaims that now he will believe that in Arabia

There is one tree, the phoenix' throne, one phoenix  
At this hour reigning there.

Rosalind assures Silvius that Phoebe states in her letter she could not love the disguised Rosalind were man as rare as phoenix (*As You Like It*, IV. iii. 17). Helena, speaking to Parolles of his master, Bertram, says he will find at Court a thousand loves, "a phoenix, captain and an enemy" (*All's Well*, I. i. 182); Sir William Lacy prophesies that from the ashes of the slain Talbots a phoenix shall arise that will terrify all France (1 *Henry VI.*, IV. vii. 93); Richard, Duke of York, at Wakefield, cries to Queen Margaret and Clifford:

My ashes, as the phoenix, may bring forth  
A bird that will revenge upon you all;

and Timon (II. i. 31), a Senator fears, will ultimately "be left a naked gull, which flashes now a phoenix." In Sonnet XIX. devouring Time is bidden "burn the long-liv'd phoenix

in her blood," and in *A Lover's Complaint* (93) the heroine says of her betrayer:

Small show of man was yet upon his chin;  
His phoenix down began but to appear.

The phoenix referred to in *Twelfth Night*, V. i. 64, is a ship. There remains to be mentioned the strange poem entitled *The Phoenix and the Turtle*, and attributed to Shakespeare, the full interpretation of which is now lost.



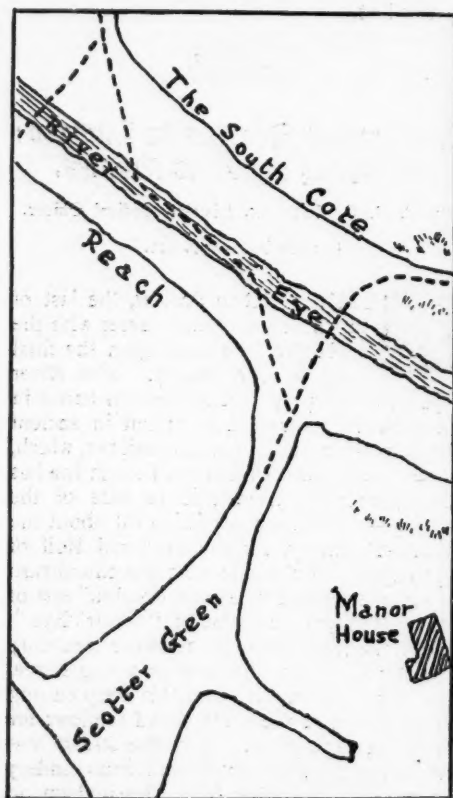
### Scotter and Scotton in Lindsey: A Study in Place Names.

BY T. B. F. EMINSON, District Medical Officer.

(Concluded from p. 421.)

**R**ETURNING to Scotter, the last of the three Domesday names with the suffix "re," we enter upon the final stage of our inquiry. The River Eye now runs past Scotter between banks in an ordinary contracted bed; but in ancient times it expanded into broad shallows, which, where the stream had first cut through the lias ridge, extended from side to side of the cutting—a condition persisting till about the fifteenth century, for the Manorial Roll of 1519 speaks of the side next the churchyard as a parcel of land "de vasto domini," east of the churchyard and west of "Scott's Eye"; and in the early part of the nineteenth century a boat 50 feet long, hewn from a single tree, was dug up here. Beyond this deep cutting the river ran in the same broad shallows for more than 150 yards. Here the stream was crossed by two roads, one from Kirton Lindsey on the east, the other from Messingham on the north, the latter crossing diagonally along the sandy bed of the reach, so that both fords converged to a point just below the settlement and its manor-house, which latter, whether of brick, stone, or wood, has stood on its present site, between the green and the churchyard, certainly since the time of Brand, Abbot of Peterborough, who we may believe was born within its walls, and probably for over a thousand years. This condition of the

river continued with little change to modern times, except that, from an early period, the north road also passed directly across it, forming a third ford for the convenience of the lower or western end of the village. The writer has heard old people describe the use of the diagonal ford to reach the village green. In 1842 a bridge was built on the site of the third ford, and rapid changes ensued, so that



the broad reach became a narrow stream, with a considerable plot of reclaimed grass on each side, and the northern plot was enclosed about half a century ago.

To the Angles, therefore, this expanded stretch of the Eye beneath Scotter was known as a "reach" or "reak," both words being derived from the Anglo-Saxon "reacan," to stretch or unfold. The word has continued in

common use in this sense in Lindsey, for Canon Streatfeild mentions Winthorpe, Carlton and Marton Racks, and Hamble and Knaith Reaches, rack being the Danish equivalent of reach. We have already mentioned the boat-reach of Butterwick, but there is another instance of great interest. The hamlet of Ewster, known in documents as "Ewester," and colloquially as "Youser," stands on the west bank of the Trent, opposite Barlings. Of fifty Axholme charters examined, ten or more relate to the south field of Butterwick, containing the actual site of Ewster. They mention numerous landmarks, including the cross near Kelfield, and even Manfleet across the Trent, but never Ewster; and we must conclude that the hamlet did not exist in the twelfth and thirteenth centuries, and perhaps not in the fourteenth, for Ewster has not been found as a local surname. Ewster, like Scotter, has hitherto been regarded as a Scandinavian name; but the writer is convinced that it was originally the name of a reach of the Trent, extending from the point known as "Black Bank" to Susworth Mill. This straight reach is a mile long, and the River Eye runs into the Trent at its middle point exactly opposite the farm originally known as "Ewester." In Middle Age records "Eye" is the commonest spelling, but earlier and later variations of this river name include "Ee," "Aa," "Aye," "Heye," "Yea," "Eea," and "Eau." Its pronunciation is that of the letter "e" but as a boy the writer also heard the full dialect pronunciation "Ea," as in "real," and the dialect utterance of "beast," "wheat" and similar words. Ewester appears to be derived from *Eye's Reach*, the "y" becoming "w," and "t" being added to the contraction "re," as in "Scottre," forming "Ewestre" or "Ewester." The name is therefore of Anglian derivation.

The surname Scottick is of exceptional interest, not only because it affords an instance of the full suffix only slightly modified—"rick" being a variation of "reak"—but because there can be little doubt that it arose at Scotter itself, for there is no other ancient place of this name; and also because the full suffix was evidently used as late as the thirteenth and fourteenth centuries as synonymous with the contracted suffix "re." The county is not without existing place

names with the full suffix "rick," the most notable instance being Langrick near Boston, on the Witham River, with its alternative names, Tric, Northrike, Therike, Therroke, and Armtre. All these names have the same suffix, for Tric is simply a contraction of Therick, and in Armtre the suffix is "re" with the euphonic "t" added, as in Scottre and Ewester. It will be noticed that all these names, from Tric of Domesday Book to Langrick Ferry of present maps, appear to refer to the reach as a passage over the stream, and this confirms our belief that the suffix conveyed, in addition to its primary meaning, the idea of a river passage.

We may hope that the Anglian origin of the names Scotter, Scotton, Butterwick, and Wroot, has been proved, and that the hamlet name Ewester has been shown to be derived from the words "Eye's reach." As regards Scotter, Scotton, and Messingham, it may reasonably be asked why these parishes with Anglian names are crowded with "becks," "holmes," "howes," "carrs," "ings," and numbers of other Danish locality names. A careful list has been made of sixty-nine hamlet, field, and locality names existing in Scotter parish in the seventeenth century; and although in previous centuries monkish scribes had substituted Anglian for Danish names, such as "croft" for "garth" and "worth" for "wath," this list contains fifty-one names of Danish origin, but only eighteen of Anglian; and there is no reason to think that the proportion differs greatly in Scotton and Messingham. A full explanation of this remarkable fact would require too much space, but shortly it may be said to be the same as that which holds good for Gainsborough, Stamford, and numbers of towns and villages in Lincolnshire, which the Danes permanently occupied without any change of name. They captured and occupied these large village centres, either slaughtering and expelling the Angles, or filling up gaps in the village ranks; while such as could not find room, or disliked the Angles as neighbours, squatted around in isolated homesteads, or fared still farther afield. This explains those numerous instances where large villages with Anglian names are surrounded by hamlets with Danish names. In a word, the Danish occupation of Lincolnshire was much more complete than is indicated by a

mere study of its place names; and he who wishes to accurately gauge this question must delve deep into the local nomenclature of past centuries.

Before closing this article we will briefly review what may be called the by-product of our inquiry. In Roman times the whole Cliff country on either side of Ermine Street was freely sprinkled with stations, camps, and villas, evidences of which are still found at many points, where coins and broken pottery are turned up by the plough. Several settlements existed even in the small area of our map. Broughton is believed to be Pretorium, where the Prefect of the Dalmatian horse had his seat, and interesting relics still exist there. Remains of Roman villas, a bath and a sepulchre, have been found in different parts of Scawby parish, and various evidences of a settlement near Hibaldstow, which was in the direct line between Caistor and Hardwick Hill. Kirton Lindsey, believed to be the *In Medio* of the Romans, occupies a commanding position on the western slope of the Cliff, midway between Wintringham (*Ad Abum*) and Lincoln; and this central station was in touch with the Trent through a tributary of the Eye. Here, too, Roman remains are found from time to time.

We are so accustomed to associate the Roman era in Britain with undeviating roads and other great engineering works that we are apt to forget the adaptability of the Roman genius. In this part of the tidal valley of the Trent it appears certain that the Romans did not adopt their usual course of constructing huge banks and stone roads, at immense cost in labour and life, but seized upon the easier and more rapid means of transit which Nature herself had provided; indeed, it is probable that they simply developed previous British practice. The indirect evidence that Butterwick was their main boating station on the tidal portion of the Trent is very strong. Professor Skeat tells us that the Anglian suffix "wick" was taken from the Latin word *vicius*, a village; and in this small fact, taken in conjunction with the full meaning of the name Butterwick, we have additional evidence that the Angles found here a boating-station, with boats ready for travellers crossing the valley or proceeding along the Trent—southwards to Hardwick Hill, or northwards to

Aquis, now Alkborough. Butterwick stands on the west bank, within a crescentic bend of the Trent—the boat-reach of the Angles; and its ferry-boats still ply on the reach, though in a shorter circuit, so that the name the Angles gave the village—Boat-Reach-Wick—is almost as appropriate as it was thirteen centuries ago. The only other instance of the suffix “wick” in the valley north of Gainsborough is the extinct village of Hardwick or “Herwyke,” now Hardwick Hill, and we shall find that this too is the site of a Roman settlement, the approach to which is still known as “Silver Street.”

Our inquiry has not extended to the Roman road from Doncaster to Butterwick, but with regard to that between Butterwick and Ermine Street it is fairly clear that it was, in the main, a water highway with several alternative routes, according to the part of Ermine Street which the traveller wished to reach. The existence of the name “Yaddlethorpe Stather” on the northern route only shows that this landing-place was used by the Danes coming up the beck from the Trent; but the inferential evidence that the Romans used this stream centuries before is very suggestive, for the outfall into the Trent was opposite Butterwick, just beneath their eyes, and this was the natural and only direct route to Pretorium, the site of which was possibly selected for this reason. Probably British and Roman boatmen could readily pass through the wooded valley between Messingham and Bottesford parishes to the foot of Holme Hill, near which broken pottery and a Roman hand mill have been found. And perhaps boats could even reach the foot of the Cliff Hills, beneath Pretorium, for we must remember that surface water was enormously more abundant than it is to day; and different remains, such as deer horns and a hollow brick cylinder or net weight found in or near the bed of the stream, point to the time when its waters were deep.

The middle route is rich in landmark names. These are chiefly Anglian and Danish, the prefix of Presthowes being, perhaps, Norman-French, while that of Wiglow is believed to be the Anglo-Saxon form of “via.” The old Brigg gate from Scawby to Messingham has long been regarded as the Romano-British track, which here crossed Ermine Street for

Butterwick and Doncaster, and a few years ago this road appears to have been laid bare, during sanitary work, several feet below the present highway in Scawby.

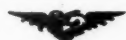
The evidence that the Romans used the Eye in travelling between Ermine Street and Butterwick is similar, but more varied. The landmark names, Boat Reach and Eye’s Reach on the Trent, and Manfleet and South Cote Reach on the Eye, though later in date, are of considerable value in showing that the Angles and Danes used the Eye, bringing up even their sea-going vessels—for a boat 50 feet long, hewn from a single trunk, was dug up a century ago at the landing-place at Scotter. It is certain also that the Danes used the river beyond Northorpe; and our map shows a considerable tributary coming into the Eye from Kirton, thus connecting *In Medio* with the Trent. Hardwick Hill is the only point in the area of the map where high ground approaches the Trent. In Roman times the foot of the hill was washed by the tidal waters of the river, and it was not only admirably situated for watching the river, but was readily visible by beacon from Lincoln, twenty-five miles distant. Many relics, such as coins of Gallienus, Claudius II. and other Roman Emperors of the third and fourth centuries, have been found on the hill-top, and a perfect coin of Licinius thrown up from a rabbit burrow in Silver Street; also blue beads of varying shapes, a bronze toga brooch, a cube of crude bronze, and a quantity of broken crucible pottery, with furnace stones and masses of black molten cinder. In 1884 a row of slanting cinerary urns was found at Jenny Hurn, dry ground between the hill and the Trent; and in 1903, in cutting a large warping drain approaching the hill, a dug-out boat was discovered embedded beneath the Trent bank. Scotter Wood probably covered the low ridge on the north-east side of the hill; but whether this has any bearing on the ancient name of the south-western approach to the hill—Silver Street—cannot yet be asserted. Charcoal cinder and copper particles adhering to crucible ware suggest that the Roman soldiers occupied spare time in making blue beads, wood and sand being plentiful. This rapidly accumulating evidence shows that Hardwick Hill was a Roman outpost guarding from Saxon marauders the settle-



ments and villas crowding the Cliff country along Ermine Street. The writer has a coin of Magnentius found on the ancient track through the wood; and Mr. S. Empringham has an unbroken vase and Mr. Peacock a fine Roman coin from the route between Scotter and Ermine Street, while pottery fragments have been found at different points near Scotter. The reach or ford at Scotter was evidently the link connecting Hardwick Hill with Ermine Street, and probably also the landing-place for travellers from *In Medio*. These facts and considerations, taken with the superior size of the Eye, and its subsequent use by the Angles and Danes, strongly suggest that it was used by the neighbouring Roman settlements of Ermine Street for reaching the Trent.

Finally, the evidence that all these tributaries of the Trent were used in Roman times is strengthened by the process of exclusion, for no stone road of Roman construction has been unearthed in the valley for at least four miles from the Trent at Butterwick; hence we conclude that no such highway existed, for the extensive cutting and draining operations carried on since the valley came under cultivation must have laid bare any Roman road. The swamps bordering the Trent were below the tidal level, and could be safely crossed in two ways only—by boat or by a hard road. We are therefore justified in asserting that the usual method was by boat, along these tributaries, one of which disappeared a century ago, while the others are no longer navigable, but, like Ermine Street, have fallen from the important use which they filled in Lindsey in the Roman era.

The writer's hearty thanks are due to Edward Peacock, Esq., F.S.A., and Miss Mabel Peacock, for particulars relating to Kirton and Bottesford; to H. I. Bell, Esq., of the British Museum, for his kindness in supplying translations of over fifty Axholme charters; to the Rev. H. E. Von Stürmer, of Riga, for the records from the King's Books and the Harleian MSS.; to the Rev. J. W. Fryer, of Chester, for kindly identifying the Roman coins; and to Dr. A. B. Prowse, of Clifton, for information respecting Devonshire names.



## The Charter of Orhey, A.D. 790:

### "The Manor of Rodenhanger."

By R. T. ANDREWS.

(Concluded from p. 417.)

**I**N the preamble of the charter as given by King Aethelred in 1007, he says, or rather allows those presenting it to him to say: "Of these lands, Offa, King of the Mercians, formerly held a part in right of this kingdom and granted it for ever to the aforesaid monastery (St. Albans). But after his death this part (Rodenhanger) was seized against all right by wicked men that were in power"—i.e., not only kings, but nobles and priests, so that but little was left at the time of the compilation of Domesday Book by William the Conqueror in 1085. And so we find that Chauncy writes as follows from Domesday Book, and says:

Purish.	Description.	Date.
ARDELEY.	Was part of the revenue of the Saxon Kings.	Early.
	Athelstan gave Luffenhall and eight houses to the Church of St. Paul's, London.	About 934.
	The rectory and vicarage were given to St. Paul in perpetuity.	18 Edw. I., 1290.
ASTON.	The Bishop of Bayeux held Aston.	1085.
	So called by the Saxons Estone.	
	Later, three men under the Archbishop might sell it.	
	Afterwards Adelia, Queen of Henry I., gave it to the Abbot and monks of Reading.	
BALDOCK.	Was not in existence until Gilbert, Earl of Pembroke, Lord of Weston, gave it to the Knights Templars who built it.	1139-40.
BENNINGTON.	Bertulf, King of the Mercians, lived in his palace here, and in 850 held a council.	850.
	Almer de Belinton, a Saxon, possessed it, temp. Edward the Confessor, and after him Peter de Valongies.	About 1066.

<i>Parish.</i>	<i>Description.</i>	<i>Date.</i>	<i>Parish.</i>	<i>Description.</i>	<i>Date.</i>
CLOT-HALL.	Osbert held part of the land of the Bishop of Bayeux.	1085.	WAL-KERN.	A Saxon name, Wall = Wet, or moist place.	
	Six men held under Stigan the Archbishop.			Terra Tainorum Regis.	
COT-TERED.	The Saxons called this Coldridg.		WALLING-TON.	Saxon "Wall" waters or springs out of the earth.	Early.
	Wachelin, Bishop of Winchester, held it.	About 1085.		Wimund held of Earl Allan.	1085.
	Queen Maud, wife to King Stephen, had it.	About 1135.		William held of Robert Gernon.	
BROAD-FIELD.	Robert, Bishop of Chester, possessed it.	1066.		Siwarde held of Geoffry (de Manneville).	
	Ledmar, under Stigan the Archbishop, held part.	1085.		Fulke held of Jeffrey (de Belrace).	
	Earl Roger held part in the time of Edward the Confessor.			Siward held of Hardwin (de Scalers).	
	Hardwin de Scalers held part and others under him, and two others under Stigan the Archbishop.		WESTON.	William de Ow held Weston.	1085.
	Sigar de Cloches and one man under the Archbishop.			Terra Regis.	Early.
GRAVE-LEY.	The Reeves land.	Early.			
	Terra William de Ow.	1085.			
	Godfrey held of Peter de Valongies.	1096.			
KELS-HALL.	Belonged to the Saxon Kings.	Early.			
	Ædred, father of Edward the Confessor, gave it to the Monastery of Ely.	About 1050.			
	Abbots of Ely.	1085.			
REED.	Earl Eustace Robert, son of Rozeline, held it.	1085.			
	Hardwin de Scalers.				
	Eudo, son of Hubert.				
	Osbert held it of the Bishop of Bayeux.				
	Earl Allan, Hardwin held of him.				
	Alward held of Earl Allan.				
ROYSTON.	Unknown till about 1100.				
RUSHDEN.	Sigar de Cloches.	1066, 1085.			
SANDON.	Belonged to the Saxon Kings.	Early.			
ANDON.	Athelstan gave it to St. Paul's Church.	About 934.			
SHEP-HALL.	Parcel of the ancient possessions of the Monastery of St. Albans.	Early.			
	Stigand, Archbishop of Canterbury, held some land here under the Abbot.	1066.			
STEVEN-AGE.	Was part of the possessions of the Saxon Kings	Early.			
THER-FIELD.	Etheric, Bishop of Sherborne, gave it to the Church of Ramsey. Confirmed by Edward the Confessor.	Early.			
	Terra Roberti Gernon.	1085.			

From this we see that at least ten of these parishes are mentioned as early Saxon or King's land with others upon their borders, and which, to the number of sixteen, we have included either in part or the whole, so that in this description all that is thought probable has been retained for the Manor of Rodenhanger according to our interpretation of the reading of the charter, making its probable acreage 45,106 acres.

We will now go on to describe some alternative lines which may also be thought probable, ones which would decrease this quantity in spite of the strong evidence adduced. The first is the possibility that the parishes of Therfield, Royston, and Reed may not have belonged to this manor, and that its line from the Icknield Way, south-westwardly, may have followed the parish boundary between Kelshall and Therfield to the Edwinstree boundary. The only evidence at present we have for this is that after writing of Frogbury (p. 8) and "from out of that place for :: thingham gate." That at about a mile and a half west of Royston on the Icknield Way is a turning into Cambs northward, known as Litlington Gate, and it is also nearly opposite to a bye-road on the south side of the way, which passes up Pen Hills and Church Hill to Wing Hall, and then, if continued, in a straight line by a very hilly and up-and-down surface, direct to Tuthill Farm, and so upon the parish boundary between Therfield and Kelshall. This Wing Hall may have been the "thingham" we are in search of, and the Litlington Gate the "thingham gate," which is about  $1\frac{1}{4}$  miles in a direct line from Tuthill

Farm before mentioned. Now, if this was the line formerly taken as far as Edwin's boundary, the area would be decreased to 39,031 acres, and would bring us to the same point between Hodenhoe Manor, in Therfield parish, and Hyde Hall, in Sandon parish, that we passed to in going from the Ermine Street after leaving Royston; it thus excludes the parishes of Reed, Royston, and part of Therfield, and also the evidence we have brought forward in their support; and, although we remember that parishes were formed long before 792, the date given for Offa's charter, yet, when we see that there are no natural features on this line to lead us, we may be fairly certain that it was not the bounds of the Manor of Rodenhanger at this part of the district.

We have, earlier in this paper, attempted to find a natural boundary from the south-west point, or angle, of the Old Bourne nearly direct to the north-west corner of Woodhall Park; let us now, in the light of parish boundaries being probably adopted for our manor, think that, from the south angle of Cottered, the manor line might not have taken the Old Bourne ditch at all, but that it followed the parish boundaries between Ardeley and Great Munden, turning upon the same between Walkern and Great Munden, Bennington and Little Munden, Bennington and Watton, Aston and Watton, as far as the main road between these places, turning then north-west, for about a mile, upon the boundary between Aston and Datchworth till it touched Shephall at the low ground. Here, again, there are absolutely no natural features to warrant us in supposing that this was the line of our manor. If this is ever finally adopted, it will compel us to forsake the idea first proposed that the low ground commenced at the north-west part of Woodhall Park, and would confine us to Shephall for a beginning—*i.e.*, at or near Broadwater—and will reduce the area to 37,138 acres.

The only support we have for supposing that this was the actual line of the manor is that in no part of the charter is the word "ea" (water), or any equivalent word, as in the description of the bounds of Norton, used; still, the charter is so vague in its last clause that we may be pardoned when we

say that we have no guide to show us which the true line was.

We can only say that, even with this quantity of land left outside, the manor was still a very extensive one. Seeing how many parishes were therefore included in this area, and how so many here, there, and elsewhere, were given away, is it anything to be surprised at, that when we come to the compilation of Domesday Book (1085), such a small quantity was therein mentioned:

Ardeley had been given to St. Paul's, London.

Aston to the Bishop of Bayeux.

Bennington to Peter de Valongies.

Clothall to the Bishop of Bayeux.

Cottered to the Bishop of Winchester.

Broadfield to the Bishop of Chester.

Graveley to William de Ow.

Kelshall to the Monastery of Ely.

Reed to Earl Eustace and others.

Rushden to Sigar de Cioches.

Sandon to St. Paul's, London.

Shephall to the Archbishop of Canterbury.

Therfield to Robert Gernon.

Wallington to various persons.

Weston to several persons.

The district is full of Saxon names—some of which have already been mentioned in this paper—others are:

Hagley Field Com<sup>n</sup> in Shephall, "Hag," or "Hay"; A.S. "Haga"—a hedge.

Hanger, from A.S. "Hangra"—a meadow usually situated by a woodside.

Clothall, A.S. "Clæg" = clay—the hall in the clay soil.

Kelshall, A.S. "Keld" = a spring—the hall near the spring.

Shephall; Fairland and Faircroft Hall are in the same district. "Fair," derived from Scandinavian "faar"—a sheep.

Shephall = "Sceapa helae" = a sheep (nook).

Gatley Way Farm (Kelshall), A.S. "gadr"—a seat, or high hill, or the hill-top.

Coombe Bottom = "Cwm"—a dingle.

Wicker Hall (Therfield), A.S. or N. "wicca" = a witch.

Tuthill F<sup>m</sup> (Therfield), A.S. "Tot," or "Toth" = the god of Tuesday; or "teotha" = a tenth, or tithing.

Bygrave, "By" = Bega's grave, a ditch or moat = Bega's trench, an earthwork (British).

Metley Hill (Wallington), perhaps from A.S. "metan" = to measure or enclose—with boundaries; "Moat"—ley, middle, compare.

Tickney Wood, from "Thecen" = a roof or tree = a beam indicating a house; "ney" = "Ey" = water.

Wisbridge (Reed), from A.S. "Wæs" = moisture.

Sloggans Wood, "Slog-gara" = the promontory by the slough, or hollow place.

Drawbackes, "Drægen" = drawn Dragan = to drag, bear, draw, proceed.

Frogmore, "Froga" = a frog.

Mooders Hill, "Mœde" = troublesome.

Copeland, "Capian" = to buy.

Chells, "Celan" = to chill, to be cold, refreshing, Chilterns.

Snidburrough, A.S. "Snid" = to lop, to cut off—perhaps in allusion to the line of Rodenhanger passing through or near and cutting it off from another hundred.

And so we may go on multiplying names and meanings here almost indefinitely.

We have just mentioned how much of all this large district had been allotted by the time of Domesday Book, and it is therefore not surprising that we find so little left for the Domesday surveyors to record. In that record, and immediately after speaking of Norton, it is mentioned (as per Baring's *Domesday Tables of 1909*, that "The Tenant in Chief in Rodenhanger was Alward de Merdlai, and he was the King's Thegn and undertenant." That "there were  $\frac{3}{4}$  Hide in Demesne, or 90 acres, and 1 Team land, or 120 acres, and wood enough to sustain 24 pigs in pannage time"—i.e., the autumn, probably about 30 acres—thus being equal to about 240 acres on the whole. That another "Tenant in Chief was Geoffry de Mandeville, and the undertenant one Lovet Alwin the King's Socman, in Rodenhanger," but that he only had 30 acres in Demesne and 30 acres as Team lands, or 60 acres on the whole. Yet we find also that in Aston the King had 4 Hides, or 480 acres, in Demesne.

In Mardley, Robert Gernon was the Tenant in Chief, Alward the undertenant, and the same was Saxon holder in 1065, and had at least 480 acres.

In Weston, Alesten, a King's Thegn, had 10 Hides and 23 Team lands, or 3,960 acres.

In Walkern, Derman, the King's Thegn, had 10 Hides and 12 Team lands, or 2,640 acres.

So that, with all this evidence we have adduced, we think that there is no question that the area we first laid out was originally the correct one, and that the name of Rodenhanger was applied generally to the whole of it, but that between the years 792 of King Offa's first gift to the renewal of the same (i.e., so far as to the remainder which had not been given away, filched, or stolen) by 1007, that name has only survived in the few places before stated.



### The Historical Monuments Commissions (England and Wales) : Inventories of South Buckinghamshire and the County of Flint.

**T**HE Second Report and Inventory issued by the English Royal Commission on Historical Monuments appeared on September 24. It is a substantial volume of more than 400 pages in linen case, which may be bought at the very moderate price of 15s. 6d., and relates to the southern part of Buckinghamshire, which contains 102 parishes and 1,535 monuments. The form of publication of this Inventory is slightly different from that of Hertfordshire, owing to the adoption by the Commission of the recommendations of an expert committee appointed by Lord Burghclere (chairman) to consider the subdivision and form of the inventories in counties where two or more volumes will be required. Inventories will now consist of



not more than 500 pages to a volume, each representing some convenient geographical subdivision. In pursuance of further recommendations, the Inventory of South Buckinghamshire contains a sectional preface dealing generally with the subjects of the volume. The historical summary will be reserved for the second or concluding volume, which will contain the northern division of the county.

Acknowledgment is made of the assistance given to the work of the Commission by the members of the Buckinghamshire Archaeological Society, and of the courtesy and hospitality extended to the Commissioners and investigators by the clergy and owners of houses in the county.

It is impossible to do more here than to call the attention of readers of the *Antiquary* to the splendid thoroughness with which the Commissioners are doing their work, and to the extraordinary value of such inventories as that contained in the volume before us. It is arranged in alphabetical order of parishes, from Amersham to Wyrardisbury, and fills 329 pages. No item worth record, it may safely be said, has been omitted. The sectional preface classifies and summarizes the record. Earthworks number some 128, but none is of outstanding importance. Roman remains are somewhat rare. The Inventory records no town, and no more than ten dwelling-houses, large and small together. The building materials used in both sacred and secular buildings are, for the most part flint, stone and brick. There is a certain amount of timber-framing, and "wichert," a local white earth mixed with chopped straw, is used as walling in some seventeenth-century cottages at four different villages. The preface groups the principal examples of the use of each material, and under "Fittings" classifies the more remarkable of these in the churches of the district in alphabetical order. At the end of the Inventory comes a Schedule of the Monuments selected by the Commissioners as especially worthy of preservation, containing about a hundred items, in which Eton College naturally figures. Prehistoric camps, almshouses, churches, inns, Jordans meeting-house of Quaker celebrity, fourteenth-century and later domestic buildings, are among the items contained in this schedule. A glossary

of technical terms and a splendid index of over fifty pages complete the volume, at the end of which is a folding map. We should like to emphasize the value of the index. Besides references to places and persons and things, it contains collected lists of special features. Examples are Arabesque work, Bells, Bench-ends, Inscriptions—classified by date, place, and nature—Screens, and so on. Under "Screens," for instance, we find references to all in the district, classified under "stone" and "wooden," with subdivisions of date, sacred and secular, etc.

Antiquaries should further take note of the fact mentioned in the preface, that it has been found "impossible to reproduce within the compass of our Inventory the drawings of tracery and the plans and sketches of the monuments visited which are to be found on the cards of record prepared by our investigators. These cards, which in truth form the complete National Inventory, will ultimately be deposited for public reference in the Record Office, but in the meantime may be inspected on application by letter by any properly accredited person at our offices in Scotland House." A word must be added as to the illustrations, which are over 160 in number. Plans and photographic views of exteriors, interiors and details abound. They are excellently done. The whole volume is most attractively produced.

The Flint volume issued by the Welsh Commission is the second of the Welsh series. It is sold at 9s. in paper covers. Montgomeryshire was the subject of the first Inventory. The method pursued is much the same as that exemplified in the English volumes. The Inventory occupies 117 pages, and is prefaced by a full Introduction and a schedule of twenty-one monuments specified as especially worthy of preservation. It appears from the Report that the Commission, in investigating and describing the Flintshire antiquities, have been breaking new ground. There was not, before it began operations, any society within the bounds of the county "whose main purpose was the exploration and description of its archaeological remains," and the work here done has, "in the main, been done by and for the Commission, for the first time." The hope is expressed that "Flintshire will yet produce

a scholar who, from the broken fragments of its story that we have garnered, will recreate her honourable past, and make of it an abiding source of inspiration to her sons in the future." The publication of this remarkable Inventory should certainly stimulate local interest in archæology. The volume is thoroughly indexed, and is very freely and well illustrated.

One grumble we must have. We notice that attention was called to the point by a letter signed "Ex Libris" in the *Times* of October 10. The English volumes are issued in linen cases in convenient quarto size (11 inches by 8½ inches). The Welsh are in paper covers, folio size (12¾ inches by 8½ inches), while the Scottish Reports, we understand—they have not been sent to us—are in octavo (9¾ inches by 6 inches). Here are three sets of valuable Reports issued by the three Commissions, which naturally appeal to the same class of purchaser, yet they are issued in this ridiculous diversity of size and binding. It is impossible to shelve them together, as one would naturally wish to do. It says little for the common sense of the people in authority at the Stationery Office that such an absurdity should be perpetrated.



### At the Sign of the Owl.



DEATH continues to take toll of our scholars. All frequenters of the British Museum Reading Room, as well as many who are unable to use that unequalled convenience for research, must have noticed with great regret the death on the 26th October of Dr. George K. Fortescue, Keeper of Printed Books at the Museum since 1899. Dr. Fortescue was in his sixty-fifth year, and would have retired under the age limit on Thursday, October 31. It was in 1884 that he succeeded Dr. Gannett as Superintendent of the Reading Room, and soon after began the compilation of the well-known Subject-Index, which is a complete guide to the literature of the

United Kingdom, and to some extent of the Continent, from 1881 to the end of 1910. Dr. Fortescue also completed the catalogue of the famous collection of the Thomason Tracts—the 22,000 and more books, pamphlets, and newspapers relating to the period 1640 to 1661 which was formed by George Thomason, bookseller in St. Paul's Churchyard.



A few days later, early in November, died Dr. James Gairdner in his eighty-fifth year. His life-work was performed in the Public Record Office, where he was for many years an Assistant Keeper. His chief work was on the Calendar of the *Letters and Papers of the Reign of Henry VIII.* He also edited various volumes for the Rolls Series, and produced the standard edition of the *Paston Letters*. For the Camden Society he edited the *Historical Collections of a Citizen of London*, 1876, and *Three Fifteenth-Century Chronicles*, 1880. His last work in volume form was *Lollardy and the Reformation in England*, 1908.



I also note with regret the death of Mr. Robert Brown, F.S.A., on October 16, at the age of sixty-eight. His work on the history of his native town, Barton-on-Humber, is well known, and among his various other books were *The Great Dionysiak Myth* in two volumes, and *Semitic Influence in Hellenic Mythology*.



Mr. H. Lambert, C.B., of The Larches, Banstead, Surrey, is about to issue by subscription a *History of Banstead*, which is an attempt, he says, "to write the history of an English parish on somewhat new lines. Instead of giving the usual accounts of descents of manors and pedigrees, the author has attempted to let the history speak for itself by contemporary documents, only intervening to make the series intelligible by means of a general historical introduction and full illustrative notes. The documents range from Domesday to within living memory, and include in particular very full information of the state of the manor in the late thirteenth and the fourteenth centuries as shown by accounts, surveys, and the Court Roll. . . . Among the later surveys, subsidy

rolls, and other documents, there is information as to the state of the parish at the time of the Dissolution of the Monasteries (two of which were large landowners in the parish). Later there are Churchwardens and Poor Law accounts, with other matter relating to the Church, the Charities, etc., one of the last documents being a School account before the passing of the Elementary Education Act of 1870."

The Cambridge University Press announce for early publication a book with an attractive title—*Herbals: Their Origin and Evolution: a Chapter in the History of Botany*, 1470 to 1670, by Mrs. E. A. Newell Arber, Fellow of Newnham College, Cambridge.

The *Athenæum*, November 9, says that Messrs. Oliver and Boyd will publish shortly *The Miraculous Birth of King Amen-hotep III., his Coronation and Osirification*, together with a description of the New Year procession from Karnak to Luxor and back, by Dr. Colin Campbell, with numerous photographs by the author. The second part of the volume will be devoted to an account of two Theban tombs, which will also contain photographs not hitherto published.

The next meeting of the Bibliographical Society will be held on December 16, when Mr. Crous will contribute a paper on "The General Catalogue of Incunabula."

How many people know why the part of a cheque retained by the drawer is called the counterfoil? I take the following interesting paragraph from Mr. R. L. Poole's *The Exchequer in the Twelfth Century*, recently published by Mr. Henry Frowde: "The money paid in [to the Treasury] was receipted by means of tallies. A tally was a stick usually of hazel wood, measuring in length the distance between the tip of the forefinger and the outstretched thumb, about eight inches. It was bored near one end so that it could be filed on a rod. The sum paid was denoted by incisions on the two edges of it. A thousand pounds was marked by

cutting out the thickness of the palm of the hand, a hundred by the breadth of the thumb, a score by the breadth of the little finger, one pound by that of a swelling barleycorn, a shilling somewhat less, 'but so that the cut took out a piece of the wood and left a little furrow.' Pence were marked by simple incisions without cutting out any wood. . . . When the sums paid had been cut on the two edges of the stick, and the name had been recorded, it was split nearly to the bottom, so that one part contained a stump or handle, and the other only a flat strip. The larger part which was kept by the sheriff was the tally; the smaller which was retained at the Exchequer was the counter-tally or *recatum*. The two parts were also called the stock (*stipes*) and the foil (*folium*), and later on we find the stock known as the *scachia* or *chacia* from the Old French *eschace*, a 'stick.' But either part spoken of by itself might be indifferently called a tally. The terminology has left a permanent imprint on our language. If you lent money to the Bank of England down to a hundred years ago, tallies were cut for the amount; the Bank kept the foil and you received the stock; you thus held 'Bank stock' of the amount recorded upon it. When the form of cheque was adopted, it was not indeed called a foil, but the part retained by the payer is still the counterfoil; and the word 'cheque' itself goes back ultimately to the same root as 'exchequer.' . . . The tallies remained undisturbed until the statute of 1834 put an end to the old system of the Receipt."

The Montrose relics to which I referred last month were sold at Sotheby's on November 13, and realized the not extravagant sum of £340.

In a hurriedly written paragraph last month I attributed the authorship of the *A.B.C. of Gothic Architecture* and the *Introduction to Gothic Architecture* to the late Mr. James Parker. They were of course written by his father, the well-known John Henry Parker.

BIBLIOTHECARY.



## Antiquarian News.

[We shall be glad to receive information from our readers for insertion under this heading.]

### PUBLICATIONS OF ARCHÆOLOGICAL SOCIETIES.

THE new volume, xxxiii., of the *Proceedings* of the Dorset Natural History and Antiquarian Field Club is a substantial tome of xxxii + 244 pages. Besides a brief summary of the proceedings at the winter meetings and various business details, it contains a round dozen of papers. Several of these represent the activities of the Natural History side of the Club, and are outside our province. Among the others we notice "A Comparison of Dr. Stukeley's Account of the Roman Amphitheatre at Dorchester with the Result of the Excavations, 1908-10," by Captain Acland, which shows the worthy Doctor to have been unexpectedly accurate in his observations. Mr. H. S. Toms rides one of his hobbies with his usual skill and enthusiasm in an able paper, well illustrated, on "Some Surveys of Valley Entrenchments in the Piddletrenthide District, Central Dorset"—entrenchments to which his attention was drawn by an account in the *Antiquary* of the Club's excursion in the district in 1907. Mr. Alfred Pope writes on "Some Dew-Ponds in Dorset," and comes to the conclusion, in which many observers will concur, that the theory involved in the name of "Dew-Pond" will not in fact "hold water"—unless rain, mist, and fog, may be comprised in the word "dew," which means that the name is a misnomer, as indeed we think it is. Mr. Neilson Clift contributes an historical paper on "The Mystery of Corfe," and Mr. H. Symonds writes on "Bridport Harbour through Seven Centuries." The volume contains a variety of illustrations, and in every way is well produced.

Part iv., vol. v., of the Viking Club's *Old Lore Miscellany* contains a note on what is called "The Orkney Portrait" of Mary Queen of Scots—the half length attributed to Farini, now in the possession of the Duke of Sutherland. A reproduction of the portrait is given as frontispiece to the part. Other well-produced illustrations are portraits of two northern worthies—James King, Lord Eythin (1589-1652), and the Rev. John Morison, D.D., Minister of Canisby, Caithness, 1780-1798—both accompanied by short biographies. The other contents include "Glimpses of Shetland Life, 1718-1753," by Mr. R. Stuart Bruce, from private papers; and extracts from various sources, contributed by Mr. A. W. Johnston, describing the sword-dance in Papa Stour, Shetland. The Club also issue vol. i. part x. of *Orkney and Shetland Records*, containing sundry sixteenth and seventeenth century documents.

### PROCEEDINGS OF ARCHÆOLOGICAL SOCIETIES.

At the meeting of the ROYAL ARCHÆOLOGICAL INSTITUTE, on November 6, the paper read was "The Walled Town of Aigues Mortes," by Mr. C. H. Bothamley, with lantern illustrations.

A joint meeting of the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY and the BRITISH ARCHÆOLOGICAL ASSOCIATION was held at Lambeth Palace on October 26, by permission of the Archbishop of Canterbury. Mr. S. W. Kershaw showed the party round the buildings and gave much historical information. The visitors next inspected the library, over which they were conducted by the Rev. Claude Jenkins, librarian, who explained its various treasures. He said that the library was the dining hall of the Palace from the days of Archbishop Warham. It was demolished during Commonwealth days, but rebuilt on the old foundations by Archbishop Juxon shortly after the Restoration. The designs were attributed to Wren, but he could find no authority for that statement. If they could imagine the bookcases removed, the walls painted red, and a stone floor in place of the present one, they would see the room where Warham entertained Colet, Erasmus, and Holbein. It was no use coming to that library, he said, for theology, as the supply of books on that subject stopped in 1760; but for historical works, especially of the seventeenth century, it probably contained a collection without a rival. One of the treasures was the Marprelate Tracts, of which they had the only complete set known. When Archbishop Laud was carried off as a prisoner from Lambeth cartloads of manuscripts and books were seized, many of which were now in the Public Record Office, and, he supposed, would not be returned. The Archbishops had not always supported the library as they might have done, for one holder of the office gave only two books during his fourteen years' tenure, one a volume on butterflies and the other a treatise on gout! The library, he continued, contained one of the few known copies of the Gutenberg Bible; Queen Elizabeth's Prayer-Book, with prayers in the languages which she knew, Latin, Greek, French, Spanish, and Italian; a Prayer-Book printed by Wynkyn de Worde, belonging to the mother of Henry VII., in which prayers were addressed to Henry VI. as a saint; and twenty-five volumes of Bacon manuscripts, which were a delight to both Baconians and anti-Baconians. There could also be seen the signature of George IV. to his Coronation Oath, written in the Archbishop's Prayer-Book, owing to the customary parchment containing the oath having been forgotten. In a year or two, Mr. Jenkins concluded, it was hoped to have in the library a bookcase once belonging to Archbishop Laud, which the present owner had offered to them as a gift.

A meeting of the BRITISH ARCHÆOLOGICAL ASSOCIATION was held on November 7, when Mr. William Lempriere, Deputy Clerk of Christ's Hospital, read a paper on "The Old Christ's Hospital in Newgate Street." Mr. Charles E. Keyser, President, was in the chair. Mr. Lempriere, in his paper, spoke of the sermon preached by Bishop Ridley before Edward VI., which led the Lord Mayor of London and certain prominent citizens to take steps for the establishment of the hospital. At first the scholars were clad in russet, but after they had attended the Spital Sermon in the following year they appeared in blue. In place of the present bands the boys wore ruffs, and until sixty years ago they wore caps.



Yellow petticoats were also worn under the long coats until 1865. The education was classical, but the girls were only taught to read, write, and sew. The children were in school eight hours a day, beginning at seven in the morning; and even when there was half-holiday they worked six hours per day. The school governors acted *in loco parentis*, and the children might be apprenticed for seven years, or even sent to Virginia, without their parents being consulted. The early accounts showed that where 55s. was spent on beer, only a penny was spent on milk. Twenty years ago beer was struck out of the school dietary. Even in modern times the boys used wooden piggins and platters at their meals. At the time of the rebuilding of the school, which had been half laid in ashes by the Great Fire, Wren was one of the governors. Pepys was another, and by his influence a royal mathematical school was founded for the training of boys who were to become officers in the Royal Navy. Ruskin was a later governor, and presented a valuable collection of minerals to the school museum.

THE BRISTOL AND GLOUCESTERSHIRE ARCHÆOLOGICAL SOCIETY opened its session on October 21, when Mr. John E. Pritchard, F.S.A., presided, and read a paper on "Bristol Tobacco-Pipes of the Seventeenth Century and their Makers," exhibiting many examples. A guild of makers was founded in London in 1619—about thirty years after tobacco came—and a Bristol Guild followed in 1652. That does not mean that pipes were not made there before, for, of course, there must have been makers to form the guild. Mr. Pritchard had traced a great number of names in the burgesses and other lists, and with his exhibits and slides made up a very attractive evening with a subject that in less skilful hands might have proved almost dull.

The second meeting was held on November 11, when the Rev. C. S. Taylor read a paper on "The Banwell Rood Loft," giving much detailed information from the still preserved book of the Wardens' Accounts from 1515 to 1602.

A special meeting of the BRITISH SCHOOL AT ATHENS was held on October 29, Lord Justice Kennedy presiding. The Chairman spoke on the value of the study of the classics, and at the conclusion of his address, the Director, Mr. R. M. Dawkins, gave an account of the site of Datcha, the ancient Stadaia, on the promontory of Cnidus, on the western coast of Asia Minor. This was to have been the object of the School's excavation this spring, but the outbreak of the Turco-Italian War made it necessary to postpone the work. It is hoped to carry out the excavation in the spring of next year. The site had already yielded a number of antiquities, and there was every reason to suppose that below the surface were the remains of an important sanctuary or temple of the archaic period of Greek art. The researches of the Librarian of the School, Mr. F. W. Hasluck, had added considerably to the interest of the site. The story of the Knights of Rhodes searching for building material to repair their castle of

St. Peter at Budrum, the ancient Halicarnassus, and how they found a building covered with sculptures, which they first admired and then destroyed, was well known. That building had hitherto been supposed to have been the famous Mausoleum of Halicarnassus, the sculptures from which are now in the British Museum. Mr. Hasluck had shown that there was good evidence that this view was incorrect, and that the building found was not at Halicarnassus, and consequently was not the mausoleum, but some quite different building at the site now known as Datcha, the distance of which from Halicarnassus by sea is inconsiderable.

Mr. A. J. B. Wace briefly described the excavations of the school in Thessaly, and outlined the results of exploring journeys undertaken by Mr. M. S. Thompson and himself in Macedonia. At Halos, in Thessaly, some experimental excavations were made in the Necropolis. The principal results were obtained from a tumulus, one of a group of ten, concealing sixteen burnt graves or pyres. The bodies had been burnt on the spot, and then a cairn of huge slabs about half a metre high was heaped over them. Later the tumulus of earth was built over the group of pyres. With the dead were burnt also all their gear, quantities of geometric or Dipylon pottery, iron knives, and iron swords and spears, or bronze brooches and bracelets. In the six pyres which contained bronze brooches and bracelets no weapons were found, so that in all probability these were the graves of women. In those which contained the iron weapons there was no bronze, and these were the graves of warriors. A warrior's equipment consisted of an iron sword, an iron spear, and two or more long iron knives. No traces of helmets or body armour were found. These pyres belonged to the developed Iron Age, and dated probably between 900 and 800 B.C. In Macedonia many important inscriptions had been found, including an important boundary decree of Trajan, settling the frontier between Thessaly and Macedonia.

The opening meeting of the CHESTER ARCHÆOLOGICAL SOCIETY was held on October 22, when Mr. Frank Simpson read a paper on "The City Guilds or Companies of Chester," with special reference to the Smiths, Cutlers and Plumbers Company. Among the points treated were the charters, the oaths of aldermen, stewards and brethren, the Miracle Plays and Midsummer Show, the City Waits, etc. The paper was illustrated by a large number of lantern slides.

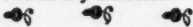
On November 4 the Bath and District branch of the SOMERSETSHIRE ARCHÆOLOGICAL SOCIETY made an excursion to Bristol. They first visited the Church of All Saints, which was described by the Rev. C. H. Dickinson, who said that the original church was thought to have been built in 1066. About 1100 four Norman pillars were erected, serving to show that the church was built on the old foundation. In 1422 the Priest's House was built, and it formed an interesting relic. That house had been recently reserved and converted into useful rooms. In 1716 the existing tower of the church was finished, Edward Colston contributing

£250 towards that object. He was buried in the church in 1721. The Vicar had some curious particulars respecting the eastern part of the structure, and said that the real window of the church was 6 feet behind the wall. Some person formerly had built a house and utilized the east window of the church. He narrated what was done by Minor Canon Caley when he was Vicar of All Saints some years ago in respect of this part of the church. Afterwards the members crossed to the Council House, where the civic insignia and other objects of interest were exhibited by the City Treasurer. From the Council House the visitors proceeded to the Church of St. John the Baptist, which was inspected under the guidance of the Rev. S. E. Swann. After luncheon, visits were paid to St. Peter's Hospital, which was described by Mr. Simpson and by Mr. J. T. Francombe (Chairman of the Bristol Board of Guardians), who also gave a description of the chief objects of interest at St. Peter's Church. The concluding item in the day's programme was an inspection of the remains of Bristol Castle by permission of Mr. T. J. Griffin.



At the meeting of the HALIFAX ANTIQUARIAN SOCIETY on November 4 Mr. T. W. Hanson read a paper, giving the history of the Edwards family, bookbinders and booksellers. William was described in his obituary notice in the *Gentleman's Magazine* as a world-renowned bookbinder. In 1764 Edwards and Sons had a shop in Pall Mall. James Edwards was said to be the first to have a shop where rare books and prints were on view, and it became the meeting-place of those interested in such. He visited the Continent to secure rare volumes, and the story of how he secured the Bedford Missal for 203 guineas, which George III. intended to have, but for which his limit was 200 guineas, as Queen Caroline thought that such an amount was excessive, was very interesting, and led to him being looked up to as, not merely a dealer, but one who appreciated a rare work, and was prepared to purchase it. James took out a patent for rendering vellum transparent, so that a design on the under side could be seen. The patent was exhibited, also a number of books of Edwards's binding, some from the Reference Library, others from private collectors. Thomas Edwards, of 2, Old Market, occupied one of the then largest shops in Halifax, 1811. Quotations from the diaries of Miss Walker, of Walterclough, and Miss Lister, of Shibden Hall, were given, which had reference to the Edwards family.

About this time was revived the art of fore-edge decoration of books, which had obtained in the reign of Charles II. A number of these were on view, the designs being beautifully executed.



The WORCESTERSHIRE ARCHAEOLOGICAL SOCIETY met on November 4, Mr. C. J. Houghton presiding, when Canon Wilson read a paper on "Some of the Ancient Manuscripts preserved in Worcester Cathedral." Facsimile photographs of the following sheets of manuscript were shown to the members, as well as the lantern slides of them. The lecturer also stated that volumes of facsimiles, thirty in number, will

shortly be published by the Oxford University Press, which have been prepared by Mr. C. H. Turner, F.B.A., of Magdalene College, Oxford. The first two illustrations were from the Latin Vulgate, the one showing the last few verses of St. Matthew's Gospel, and the like page of St. Mark, and the second containing the summary of St. Mark, chap. ix. 14 to the end. These fragments belong to the eighth century, possibly even to the seventh century, and were found pasted down on the final boards of a manuscript of the twelfth century. They are taken as historical evidence of the learning of the English clergy in the very early days of the Church, and confirm the truth of King Alfred's letter to Bishop Werfrith, of Worcester (A.D. 873), in which he stated that foreigners came to this land in search of wisdom and learning from the wise men of that time. These are the earliest remains of any kind that we have in Worcester. The next illustration was from a fragment of a copy of St. Jerome's *Commentary on St. Matthew's Gospel* now placed in a glass case in the north-east transept of the Cathedral. It is inferred from the character of the writing that the fragments are parts of a manuscript written in Spain not later than the middle of the eighth century. A copy of a manuscript on the Regula Pastoralis of St. Gregory the Great was next shown. Only three leaves of this manuscript and three half-leaves have been found, and, like the former manuscript, these were pasted on the boards of a later manuscript. It is of great interest to know that it was to Bishop Werfrith, of Worcester, that King Alfred applied for help in translating this well-known work of Gregory the Great, Pope of Rome, and it may well be that the fragments now referred to were parts of the copy translated by Bishop Werfrith for King Alfred. The last manuscript dealt with was a page of the work by Paterius—*De Expositione Veteris et Novi Testamenti*. He was a monk of Rome, contemporary with Gregory the Great, whose works and sermons he selected and arranged in order. The page photographed contains part of his Exposition of the Book of Genesis, and was first identified as his work by Dame Laurentia, of Stanbrook Abbey, Powick.

Canon Wilson concluded his delightful exposition of the manuscripts dealt with by an exhortation not to be perturbed by the changes of interpretation which this age was witnessing, when we consider the various stages through which man's present knowledge of the meaning of Scripture has been reached. He had previously given Gregory's quaint exposition showing that the Ark was a type of the Church, and that on the small city of Zoar he founded an allegory to indicate the relation between married life, and on the one hand celibacy, and on the other profligacy. The Canon stated that it was necessary for us to realize that many changes of interpretation have taken place in the past, and that our present way of regarding the Bible has resulted from many previous ways; and that, in its turn, with the acquirement of further knowledge, our present position may itself become archaic.



Other meetings have been the NEWCASTLE SOCIETY OF ANTIQUARIES on October 30; the annual meeting of the STAFFORDSHIRE ARCHAEOLOGICAL SOCIETY

on November 2; the BUCKS ARCHÆOLOGICAL SOCIETY in October, when Mr. W. W. Watts, of the Victoria and Albert Museum, lectured on "Old English Silver and Old Customs," with lantern illustrations; the VIKING CLUB on November 1, when Dr. Gudmund Schütte lectured on "A Map of Denmark, 1900 Years Old," with lantern illustrations; the CAMBRIDGE ANTIQUARIAN SOCIETY on October 21, when Professor Flinders Petrie lectured on his excavations at Heliopolis and Tarkhan; the BRIGHTON ARCHÆOLOGICAL CLUB on November 6, when Mr. R. A. Smith lectured on "Cissbury as a Palæolithic Site" and two excursions of the "Earthworks Survey" section of the CLUB on October 12 and November 9; the annual meeting of the BIRMINGHAM ARCHÆOLOGICAL SOCIETY on October 23; the SOCIETY OF BIBLICAL ARCHÆOLOGY on November 13, when Mr. L. W. King read a paper on "Some Unpublished Rock-Inscriptions and Rock-Carving in Turkish Turkestan"; the annual meeting of the BURTON-ON-TRENT ARCHÆOLOGICAL SOCIETY on October 18; the annual dinner of the BRADFORD HISTORICAL AND ANTIQUARIAN SOCIETY on October 23; the ST. ALBANS AND HERTS ARCHÆOLOGICAL SOCIETY on November 19, when Mrs. Flinders Petrie exhibited a series of lantern slides, illustrating "Recent Discoveries in Egypt," and gave explanatory notes.



## Reviews and Notices of New Books.

[Publishers are requested to be so good as always to mark clearly the prices of books sent for review, as these notices are intended to be a practical aid to book-buying readers.]

CASTLES OF ENGLAND AND WALES. By H. A. EVANS. With thirty-four illustrations and thirty-three plans. London: Methuen and Co., Ltd., 1912. Demy 8vo., pp. xviii + 368. Price 12s. 6d. net.

There is a strange fascination about the remains of the old military architecture of England and Wales. During quite recent years much learning has been expended on the origin, development, and history of our castles. In little more than a twelvemonth Mr. Hamilton Thompson's fine work on castle architecture, Mr. Harvey's able summary and classification of our fortresses, together with an account of walled towns, as well as Mrs. Armitage's *Early Norman Castles*, have been issued from the press. Although Mr. Evans's book is by no means so scholarly or so acceptable to real antiquaries as those just named, it is attractively written, the historical facts are accurately compiled, and the series of photographic illustrations is aptly chosen. The ground-plans are reproductions from the 25-inch Ordnance Surveys. The castles selected for treatment number thirty-one. They begin with a group of eleventh-century fortresses, such as those of Pevensey, Corfe, and Rochester, and end with that of Dunstanburgh, erected on the wild

coast of Northumberland in the fourteenth century. It is difficult to understand on what principle one or two castles of comparative insignificance have been included in these pages, whilst others of greater interest have been omitted. We look, for instance, in vain for Dacre or Penrith in Cumberland, Burgh in Westmorland, Dunster in Somerset, or Carisbrooke in the Isle of Wight.

We have almost got tired of the reiterated descriptions of some well-known castles, such as Kenilworth and Ludlow, or Conway and Carnarvon, but Mr. Evans happily supplies good essays on others which are much more rarely visited. Brougham Castle, for example, near Penrith, is adequately treated after an excellent fashion. The castle occupies an important strategic position, where the old Roman road from York to Carlisle crossed the River Eamont by a ford. The Norman lord built his castle close to the Roman station of Brovacum. The Norman keep of this picturesque pile of ruins rises boldly among the buildings by which it was surrounded at later dates. Having recently visited and carefully examined these remains, we believe Mr. Evans, following in the main Mr. Whyte's description in vol. lviii. of the *Archæologia*, is right in his approximate dates. He considers that the keep was probably erected about 1170; that the two gatehouses, forming the main entrance on the east side, are respectively *circa* 1270 and *circa* 1315; and that the building to the north of the small open court between the gatehouses is *circa* 1380. Above the outer doorway is a stone inscribed "Thys made Roger," which perhaps refers to the last of the three Rogers de Clifford, who died in 1390. But this stone, puzzling to the architectural student, was, however, ignorantly set up here during the last century; it is known that it used to be over the inner gatehouse. Mr. Evans gives a particularly clear account of the different floors of the keep, and also of the rectangular tower which fills up the south-western corners of the main ward. The whole details of this ruin are aptly explained for future visitors. The writer is justly sorrowful over the utter "desolation and neglect" which characterize every part of the interior of this historic and valuable ruin. Its condition doubtless helped Mr. Evans to come to the conclusion in his introductory chapter that it would be well if the State took over the charge of these historic monuments.

We are glad to find that the author of this work abstains from joining in the scorn recently poured on Mr. G. T. Clark, the pioneer among castle expounders, because of possible errors in his estimate of the date of certain earth-mounds. Contrariwise, he says that "The collection of his scattered papers entitled *Medieval Military Architecture in England* (1884) must long remain the chief textbook on the subject."

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COUNTY CHURCHES: NOTTINGHAMSHIRE. By J. Charles Cox, LL.D., F.S.A. With many illustrations. London: George Allen and Co., Ltd., 1912. Foolsap 8vo., pp. xviii + 251. Price 2s. 6d. net.

Dr. Cox's industry is wonderful. Nine volumes, dealing with seven counties, in this most useful series have now appeared, and five of them are from his

pen. Dr. Cox naturally complains that the "worst of writing one of these handy guides to churches is the great amount of condensation that is necessary to keep the book within due limits. It is positively painful to write about churches, brimful of interest, after the model of a telegram." Yet the result is an immense amount of information closely compacted, for which every ecclesiastical student and church-loving visitor may well be grateful; while, after all, Dr. Cox's expert pen, with a caustic touch here and there, succeeds in making the book readable. Here are one or two examples of the things that enliven the summarized details of description. At Barnby-in-the-Willows: "Egregious bad taste has ejected fine Laudian altar-rails; they were covered with coal-dust under the tower during a visit of 1904. Their place taken by a common 'church-furnisher's' rail, supported on painted cast-iron standards!" (p. 31). The pulpit at Kirklington has holes in the sides filled up with more recent wood. A sporting Rector of a century ago "used to have this pulpit, which was loose from its base, carried down on week-days to a swamp in the parish frequented by wild duck, where it served as a screen for the parson when firing at the birds through the holes made for that purpose" (p. 126). During the restoration of Thrimpton Church, 1878, "a curious and quaint record made by the village carpenter, and concealed beneath the pulpit, came to light. On a board the following couplet had been burnt in:

'A proud parson and a simple squire  
Bade me build this pulpit higher' (p. 218).

These may serve as examples to show that the book is by no means entirely written "after the model of a telegram." The illustrations are numerous and good.

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TROY: A STUDY IN HOMERIC GEOGRAPHY. By Walter Leaf, Litt.D. Illustrated. London: Macmillan and Co., Ltd., 1912. Demy 8vo., pp. xvi + 406. Price 12s. net.

If the war in the Balkans should drive the Turks, not only from the plains of Thrace, but out of Constantinople itself, a new city may yet rise up on the plains of Troy, to cover the lonely ruins which once were the walled towers of Priam's town. As Dr. Leaf says, in this latest weighty and authoritative addition to Homeric literature, "the thoughts of statesmen turned more than once (in olden days) to the idea of making Troy the great city of the world." But even if a modern Sultan cannot do what neither Alexander, nor Augustus, nor Constantine accomplished, mankind will continue to make pilgrimage across the Hellespont; such are the spell of the past and the glamour of great literature. Dr. Leaf's main conclusion, in that section of his book to which he naively invites the overtaxed reviewer, is that "the whole situation described in the *Iliad* is absolutely in accord with the references which are to be drawn from geography on the one hand, and the ruins of Hissarlik on the other." In this volume, well equipped with photographs, diagrams, plans and maps, according to the tradition of the famous publishing house from which it dates, he sets out exhaustively the data for this conclusion. It is a work which carries the student far beyond the actual excavations of Schlie-

mann. Its archaeological and topographical records carry the *imprimatur* of Dr. Dörpfeld, who has read its proof-sheets. But Dr. Leaf's new "discovery" lies in the picturesque but careful reconstruction, based on scientific study, of what the Great Foray of the *Iliad* really means, what the seafaring commerce of Lydia was, how Priam and his collectors took the tolls of a busy trade, and how the Greeks became tariff reformers in their own lively way. Ancient Greece still remains a rich and fascinating work-field for scholars, and Dr. Leaf stands among the foremost. The wording of his pathetic prefatory tribute to his great fellow-worker, Andrew Lang, shows the humanity which must make such work as this a labour of love.

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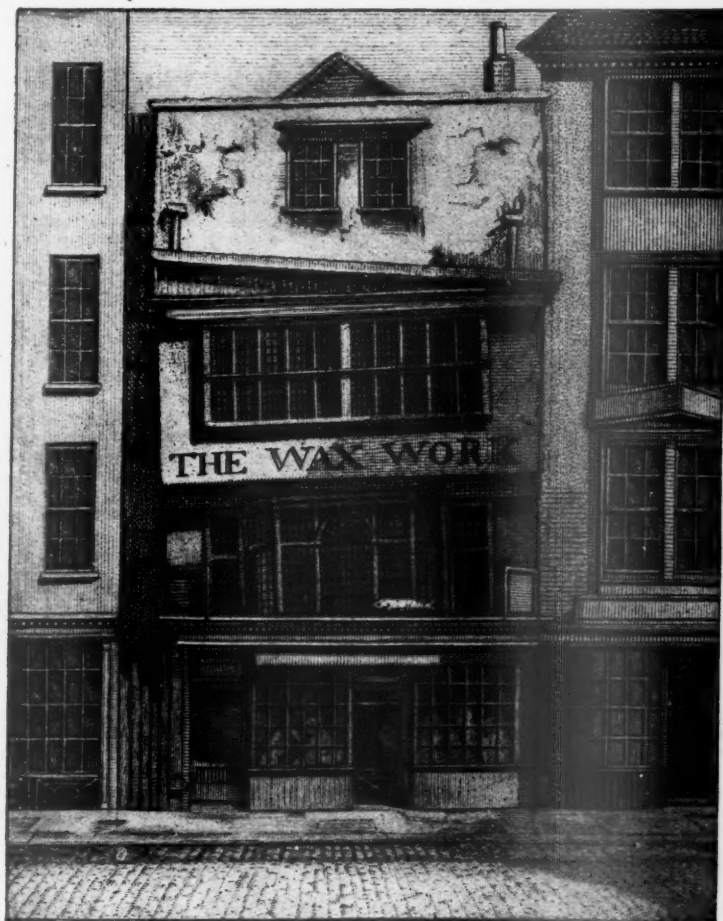
FLEET STREET IN SEVEN CENTURIES. By Walter George Bell. Forty-six illustrations. London: Sir Isaac Pitman and Sons, Ltd., 1912. Large crown 8vo., pp. xiv + 608. Price 15s. net.

The sub-title of this massive and handsome volume describes it as "Being a History of the Growth of London beyond the Walls into the Western Liberty, and of Fleet Street to our Time." It is difficult nowadays to think of Fleet Street as a suburb of London; but it is the tracing of this growth of the suburb beyond the Fleet River—the "growth of London beyond the Walls into the Western Liberty"—which gives special value to the earlier chapters of Mr. Bell's book. These chapters constitute a capital piece of work. From the City Letter Books, the Hustings Wills, and other original sources, Mr. Bell gives his readers a series of vivid pictures of life and death, of lawlessness and riot, of faith and custom, and the daily domestic and business round in the mediæval suburb of Fleet Street. He emphasizes, with ample illustration from the records, "the cleavage that existed in the early mediæval age between London within the walls and its liberties, or suburbs, lying without." The rise and fall of the Knights Templars, and the coming of the lawyers, are two of the most outstanding events in the history of the suburban Fleet Street. "The lawyers came, and wherever settled, they have never admitted the jurisdiction of the Lord Mayor within the Inns of Court." The Templars came and went, the Friars later came and in time passed, but the lawyers still remain. The bulk of the book naturally unrolls the panoramic history of Fleet Street from the Middle Ages to the present time. The famous names associated with it are innumerable. Royal pageants and progresses, the playhouses, the growth and characteristics of Alsatia, the taverns and old inns, old buildings and old booksellers, the Fleet parsons, men of letters and their haunts, and in recent times the coming of the newspapers—these are a few of the matters which find description and illustration here. Mr. Bell has given us a book which every London lover must possess. It is, on the whole, thoroughly well done. The difficulties of the task must have been many, for the historian of Fleet Street is overwhelmed with material, and is tempted to be for ever branching off here and divagating there. But Mr. Bell keeps himself and his subject admirably in hand, and has given us the best book on Fleet Street yet published, and the best book we are likely to have on the subject for



a long time to come. It is well written and well illustrated. One of the illustrations we are courteously permitted to produce on this page. Mrs. Salmon's waxwork exhibition, a forerunner of Madame Tussaud's show, was a standing attraction for country cousins in Fleet Street for very many years. It is

is not complete," and Dr. Jessopp's name is once more misspelt—but these are trifles. The name of Mr. A. W. Clapham, F.S.A., is distorted into "W. Crapham, A.F.S.A.," below the plan on p. 103. The book is well and honestly wrought, and we are glad to add that there is a sufficient index.



MRS. SALMON'S WAXWORK, NO. 189, FLEET STREET.

mentioned in the *Spectator* of 1711, and after Mrs. Salmon died in 1760, the show retained her name, and held its own till early in the nineteenth century. The illustration, which is from a print by Nathaniel Smith, shows the first identified home of the waxwork in Fleet Street.

There are little slips here and there in the text. It is surprising to read, for example, on p. 35, "The data

ROSE CASTLE. By James Wilson, B.D., Litt.D. Plans and illustrations. Carlisle: Charles Thurnam and Sons, 1912. Demy 8vo., pp. xviii + 270. Price 6s. net.

Rose Castle has been the residential seat of the Bishop of Carlisle from about the middle of the thirteenth century until the present time. It was more or less burnt and otherwise devastated more

than once during the Scottish wars of the fourteenth century. It has been rebuilt and added to at different dates. Various Bishops have demolished here, and have added there. Internally and externally, indeed, it has undergone many transformations. Dr. Wilson, whose scholarly historical work is well known, has evidently written this book *con amore*, although it is perfectly plain that the clearly worded and readable chapters which fill some 300 pages are based upon an immense amount of hard work in the shape of examination and collation of original documents, many of them not easy of access. These chapters deal with the history of the castle itself, and of the constructional and other changes it has undergone; with the changes and developments in the precincts of Rose; the chapel, in both its modern and its technical meaning—part of this chapter appeared in the *Antiquary* of May, 1906; the household of Rose, with many interesting details of mediæval organization; the Constable of Rose, an office which died with John Lowther in 1624; the park of Rose; and the Bishop's Dyke—the earthen barrier, of which a small portion is still extant, "which traversed the Manor of Dalston on the north and west sides at distances from Rose ranging from two to four miles," and which, whatever its origin, was a protection to castle and tenants alike from the Scottish raiders. There follow sixty pages of original illustrative documents, for the most part hitherto unprinted, and including many referred to in the text, and an excellent twelve-page index. The Vicar of Dalston deserves the thanks of northern antiquaries for this admirable example of how such history should be written. The printing and production of the book reflect much credit upon its Carlisle publishers.

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ENGLISH AND WELSH CATHEDRALS. By T. D. Atkinson. With twenty illustrations in colour by Walter Dexter, R.B.A., twenty in monotone, and forty-eight plans. London: Methuen and Co., Ltd., 1912. Demy 8vo., pp. xxxvi + 370. Price 10s. 6d. net.

Of the making of books about our cathedrals there seems to be no end. It is to be presumed that they all find their respective publics, and certainly those that are written from an individual point of view justify their existence. Mr. Atkinson is an architect, and naturally, therefore, he treats the subject chiefly from the architectural or constructional point of view, linking individual constructions with the general trend of architectural history and development. He groups the cathedrals as the Canons' Churches, the Monks' Churches, and the Foundations of Henry VIII., with brief accounts of the cathedrals of the "New Sees," in order of the foundation of the sees—i.e., of Ripon, Manchester, Truro, St. Albans, Liverpool, Newcastle, Southwell, Wakefield, Southwark, and Birmingham. This method is not without its drawbacks, but on the lines he has laid down for himself Mr. Atkinson has done his work accurately and effectively. It is a little curious that in writing of St. Albans, while expressing the opinion, in which all antiquaries will agree, that "the grand old church has during the last few years been the object of liberality the most unstinted and the most ill-applied," he nowhere mentions the name of the misguided owner of that ill-applied wealth.

Many visitors to English and Welsh cathedrals, especially those who are interested chiefly in the architectural side of their history, will find this handy and handsome volume a useful and instructive companion. Mr. Walter Dexter's drawings, reproduced in colour, are delicately done, and for the most part are effective, though some seem to us rather weak. The photographs are well reproduced, and the supply of ground-plans is to be commended, though they would have been more useful if they had been drawn to a uniform scale.

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WILLIAM HONE: HIS LIFE AND TIMES. By Frederick William Hackwood. With twenty-seven illustrations. London: T. Fisher Unwin, 1912. Demy 8vo., pp. 373. Price 10s. 6d. net.

The compiler of the *Every Day Book* and its companions, and the man who beat Lord Ellenborough and the Government in the matter of the "Three Trials," certainly deserves a biography. Original materials have long been in existence, but owing to various circumstances, explained in the introductory chapter, the intended biography has not been written until now. It is satisfactory that the family collections have fallen into such capable hands as those of Mr. Hackwood. He has wisely made the book of a reasonable size. Written with fairness, though with a natural bias in favour of its hero and the causes which he supported, the biography gives graphic pictures of life at the close of the eighteenth century, and in the earlier decades of its successor. Hone's own Autobiography, and the account of his early struggles, which fill chapters ii. and iii., have many vivid and revealing little touches. In some respects Hone was in advance of his age, and his sympathy with philanthropic schemes of social amelioration was often expressed by word and deed at the expense of his own personal interests. His well-known compilations, the *Every Day Book*, *Table Book*, and *Year Book*, were really remarkable performances at the date of their publication, and they will always have a certain amount of value and interest. It is a great pity that Hone did not devote himself to the peaceful paths of antiquarianism and literature, and let politics and polemics alone, though his honesty and fearlessness do him honour. The details of his intimacy with Charles and Mary Lamb here given are disappointingly meagre, but that is not his biographer's fault. Mr. Hackwood, despite a few repetitions, has performed a useful task capably and effectively. The bibliography seems fairly complete, but the index is somewhat exiguous. On p. 236 "Hardwick" is an odd misprint for "Harwich." The illustrations, which include reproductions of cartoons, title-pages, portraits, etc., are decidedly good.

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THE CIVILIZATION OF ANCIENT MEXICO. By Lewis Spence. Seven illustrations and map.

BRASSES. By J. S. M. WARD, B.A. Twenty-five illustrations. Cambridge: University Press, 1912. Small 8vo., pp. viii + 121 and viii + 159. Price 1s. net each.

These are two of the latest issues in the wholly admirable series of "Cambridge Manuals of Science and Literature." Mr. Spence has compressed much

information into small compass, but has also been able to make his little book quite readable. His purpose has been "to provide not only a merely popular history of ancient Mexico, but such a sketch of the subject as will appeal to serious students who may wish to adopt the study of Mexican antiquities"; and he has certainly succeeded. The short bibliography at the end will be found very useful by the students whom Mr. Spence has in view.

Mr. Ward has produced a handy little manual of "Brasses." He arranges his matter mainly by historical periods, with some sections on special types, and gives a suggestive outline of the whole subject, with some useful instructions for beginners in "rubbing." As the book is intended for "the ordinary man in the street," a glossary should have been added. The "ordinary man in the street" knows nothing of pauldrons and haquetons and laminar cuissarts and the like. The illustrations are numerous, and, though most of them are necessarily small, are well produced. It is curious to find in the text (p. 17), "He holds the Royal Standard in his right hand," while the illustration shows the two hands placed together in the usual attitude, and the Royal Standard held by the bend of the right arm. On pp. 33 and 89 there are references to a non-existent "frontispiece," the illustration intended being placed at the end of the book. On p. 68 "Haine's" is a bad misprint for "Haines's." On p. 75, line 1, "is" should be "are." An appendix gives lists of brasses, dated, in chronological order, and classified under various headings. A short bibliography shows the reader the directions in which he can follow up the subject.

Both volumes are well indexed, and are good examples of the shilling manual which can be full but not stodgy, scholarly but not dull. The design on the title-page of each volume of the series is, with the exception of the coat-of-arms at the foot, a reproduction of one used by the earliest-known Cambridge printer, John Siberch, 1521.

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ETYMOLOGISK ORDBOG OVER DET NORRÖNE SPROG PAA SHETLAND. Part III. By Jakob Jakobsen. Copenhagen: Vilhelm Prior, 1912.

This third part, *lever to sju* (pp. 481-722), follows Part II. at an interval of three years, but it is worth waiting for. Nothing could be more thorough than this Shetland dictionary in the hands of such an expert in Scandinavian dialects as Dr. Jakobsen. To read it is to view nature in every aspect of sky, sea, and shore, as visible to the Shetlander, to share his close observation of animals in all their varieties and stages of growth, and to enter into the old-world farming, fishing, and domestic life of the North. Many interesting scraps of folk-lore can be picked out under the headings of *Lokki's lines* and *Lokki's wool* as plant names; the *Narulsa nunn*, the *serinsten*, the *nidi heart-cake*, *nine-midders'-meat*; and names of "bogies," such as *nikker*, *njuggel*, *pist*, *pobi*, *puki*, and *rogi*. The series of sea-words or taboo-language included in this part runs to about seventy entries, giving not only words connected with the sea and fishing, but also names for animals and persons on shore. A few places, notable as fishing-sites, have special names for use at sea. Half of the seventy are

good Old Norse; of the rest, Dr. Jakobsen traces many to Scandinavian origins, while a few seem to be a kind of slang, as *rams*, a cat; from its *rams*, or claws; and *mjawi*, from its voice. One or two appear to be alien loan-words. In the derivation of other words we are tempted to fancy that a few might be further explained or illustrated by popular or dialect English: *riggarendal* is practically the Cumbrian "rigg and rane dale"; several meanings of *make*, *set*, and *sit* are not unfamiliar in England, though perhaps we also borrow them from Old Norse; *nuggin*, a dram, *numskolt*, a dolt, *proggjek*, an exploit, look very like "noggin," "numskull," and "project." But there are only about half a dozen Celtic etymologies in nearly 250 pages of this Part, and Dr. Jakobsen's parallels from Old Norse, Icelandic, Faeroese, and the local forms of Danish, Swedish, and Norwegian, throw on Shetland Norn as a nearly pure Scandinavian tongue, and in passing on our various Anglo-Scandinavian dialects, a light which no student of English can afford to neglect.—W. G. COLLINGWOOD.

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SOMERSET IN BYGONE DAYS. By William J. Tate. London: Simpkin, Marshall and Co., Ltd., 1912. Crown 8vo., pp. 128. Price 5s.

In the well-printed pages of this little book Mr. Tate gives us an *omnium gatherum* of notes and brief papers relating to the Somerset of long ago. The longest and best gives a readable account of "the Father of English Botany," Dr. William Turner, Dean of Wells in the sixteenth century—"in the Middle Ages," Mr. Tate rather oddly says. From the State Papers of divers dates are derived notes on the condition of clothiers and wool-combers in the early seventeenth century, arrests for sedition in 1619, and miscellanea of the Stuart period. An account of a thirteenth-century lawsuit from the Year-Books of Edward I. is followed by an extract from Ingram's translation of the Saxon Chronicle. Genealogists will note some lists of names from the Somersetshire Visitations of 1573, 1591, and one or two later years. Another note contains a list of the electors who voted at the Wells Parliamentary Election, 1765. There are other items of varying degrees of interest, but the little book as a whole is rather disappointing. There is no index.

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EARLY ENGLISH CLASSICAL TRAGEDIES. Edited, with Introduction and Notes, by John W. Cunliffe, M.A., D. Lit. Oxford: Clarendon Press, 1912. Crown 8vo., pp. c+352. Price 7s. 6d. net.

The tragedies here printed are *Gorboduc* (1561), from text of 1570-71; *Jocasta* (1573), from text of 1575; *Gismond of Salerne*; and *The Misfortunes of Arthur* (1587). As plays they are dreadfully unreadable; but the maxim that "the play's the thing" does not apply here. *Gorboduc* and its brethren have their place in our literature as examples of Renaissance tragedy, and in this volume they serve as a peg whereon Professor Cunliffe hangs a learned Introduction, discussing with much ability the history of Tragedy from classic times downwards, with especial reference to the revival of classic tragedy in the sixteenth century both in this country and abroad. The book is a useful contribution to the literature of its subject. Besides the Introduction it is equipped with

fifty pages of notes, indicating, *inter alia*, the classical originals of the many imitations with which the tragedies abound, a glossary, and an index to the introduction.

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In the same week that Professor Skeat died, a new issue of his well-known edition of Chaucer was added to the "Oxford Standard Authors" of the Oxford University Press. The volume is an amazing production. The type is small but clear. The book contains a 14-page introduction—biographical, bibliographical, and philological—by Dr. Skeat; the complete works of Chaucer, filling 718 pages; an appendix of variations and emendations of 14 pages; and a glossarial index of 149 pages, double column. The handy volume, which contains so much, is issued at the nominal prices of 2s. and 1s. 6d. net. It must surely be one of the cheapest books ever issued.

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No. 1 of Vol. VI. of the *Journal of the Gypsy Lore Society* appears in a cover of new and tasteful design. "Bulgarian Gypsy Folk Tales," recorded by Mr. B. Gilliat-Smith; "The Criminal and Wandering Tribes of India," by Mr. H. L. Williams, of the India Police; and "A Few Words on the Gypsies," by Mr. Arthur Symons, are among the contents. The *Musical Antiquary*, October, begins a new volume. It occupies a field hardly touched by other publications. We note in particular in this part "An Old English Positive Organ," by the Rev. F. W. Galpin; "Francesco Cavalli (1602-1676)," by Dr. Taddeo Wiel; and "Studies in the Technique of Sixteenth-Century Music," by Mr. H. E. Wooldridge. No. 4 (October-December) of *History*—a capital quarterly—has, among much other good matter, "Robert Blake at the Siege of Lyme and the Battle off Portland," by Mr. A. M. Broadley; "Medieval Commerce," by Mr. H. W. Gidden; and "History and the General Public," an interview with Professor A. F. Pollard. The *Essex Review*, October, has an excellent article on the engraver and etcher John Browne of Finchingfield, by Mr. H. W. Lewer, with remarkably successful reproductions of three of Browne's engravings. A tribute to the memory of the late Mr. E. A. Fitch; some curious incidents in the life of William Juniper, the Gosfield seer, contributed by Mr. H. S. Tabor; and an account of a thirteenth-century survey of "Feering Manor, Essex," by Dr. A. Clark, are among the other contents of a good number. Fascicule 12 of the *Répertoire d'Art et d'Archéologie* (Paris: 19, Rue Spontini) is as valuable a contribution to the international bibliography of art as its predecessors—which is saying much.

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The *Architectural Review*, November, is distinguished by a study of "The Wooden Doors of Santa Sabina," the ancient church on the Aventine, Rome, by Mr. J. Tavenor-Perry, illustrated by two very fine plates. There is also a paper on "Some Saracenic Doorways," by Mr. W. Harvey. The whole number is most lavishly illustrated. The *Berks, Bucks and Oxon Archaeological Journal*, October, is an unusually strong number. It has an article by Mr. C. E. Keyser on Didcot Church, with a dozen fine plates; "The Manorial Descent of Frilsham," by Dr. Horace Round; "The Church of Blewbury," by Mr. J. W. Dodgson, and other attractive matter. The Milford-

on-Sea Record Society has issued No. 5 of its "Occasional Magazine" (Milford-on-Sea: E. W. Hayter; price 6d.). It contains "Notes on Salterns"—salt works at Milford are mentioned in Domesday Book; a summary of Acts of Parliament relating to beggars, founded on some old parochial documents; a brief personal reminiscence of local smuggling over sixty years ago; and an account of the origin of the Baptist community in Milford by a secession from the Church of England in 1815-16. We have also received a brief note, with two illustrations, on "Some Prehistoric Earthworks of Unknown Origin near Boscastle," by Mr. Henry Dewey, reprinted from the *Journal of the Royal Institute of Cornwall*; Part xxxviii. (price 1d.) of the London County Council's *Indication of Houses of Historical Interest in London*, recording, with biographical memoranda, the placing of tablets on 36, Onslow Square, where Thackeray lived 1854-62, and on 9, Arlington Street, where Charles James Fox lived in 1804 and later; and *Rivista d'Italia*, October.

## Correspondence.

### DOMESTIC MORTARS.

TO THE EDITOR.

IN December, 1897, there was a long article in the *Antiquary* on "Domestic Mortars" by Miss Peacock, and reference is there made to a mortar at Saffron Walden, dated 1527, with three letters upon it and a crown transfix by two arrows. It was suggested that this mortar might have been made by Stephen Touni, but I think that this was not so, for the reason stated—viz., that the casting on which the crown appears is rectangular, and not narrowed, towards the base.

Now, I have a mortar dated 1619 with the same device of crown and arrows on a rectangular panel, and the initials S, each on a separate casting. I think the initials represent the name of the founder, for the reason that I have heard of another mortar, dated 1635, which bears exactly the same initials.

Can you or any of your readers suggest the name of the founder who owned these initials?

It was suggested somewhere, I think, that Miss Peacock intended to write a book on the subject of mortars. Can you tell me whether this project was ever carried out?

I have a good collection myself, but I find it very difficult to get hold of much literature on the subject. The history of church bells in different counties is of some assistance, but there is so much repetition in these histories that it requires a great deal of research to find very little.

A. G. HEMMING.

Cambridge Lodge,  
Horley, Surrey,  
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NOTE TO PUBLISHERS.—We shall be particularly obliged to publishers if they will always state the price of books sent for review.



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